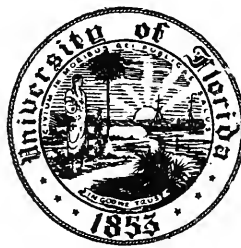


Emerson's Translation of the  
Vita Nuova

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Edited and Annotated by  
J. Chesley Mathews

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# Dante's *Vita Nuova*

Translated by  
Ralph Waldo Emerson

Edited and annotated by  
J. Chesley Mathews

University of North Carolina  
Studies in Comparative Literature  
Chapel Hill, 1960

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*The University of North Carolina Press*

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## Introduction

THE translation of the *Vita Nuova* of Dante made by Ralph Waldo Emerson, about the time he reached his fortieth birthday, of increasing interest to scholarship since its discovery some years ago, was for the first time made available in print in 1957, and is republished in full herewith, for the first time with annotations,<sup>1</sup> as a contribution to the study of Emerson and of comparative literature.

Although Emerson referred to the 'amatory poetry . . . of Dante' in his essay on Michelangelo of 1835, he first became seriously interested in the *Vita Nuova* early in 1839. On January 18 of this year he wrote to Margaret Fuller: 'I read for the first time in the *Nuova Vita* a few pages the other day & will try it again'; and on February 15: 'I have already owed something to the *Nuova Vita* & think I shall beg it again next summer.'<sup>2</sup> In a review, published in 1841, of a book on Michelangelo, he wrote that the sonnets of Dante, 'from their mystic and subtle majesty,' would not bear translating into English.<sup>3</sup> On 16 or 17 June 1841, by a visit to Boston, he again obtained a copy of 'Dante's *Nuova Vita*.'<sup>4</sup> Over a year later, in October 1842, he wrote to Miss Fuller again: 'In a year or two, I shall come for the translation of the *Nuova Vita*,'<sup>5</sup> which implies an offer on her part to translate the work. This is made more explicit in a letter of hers of the following December:

When you were here, you seemed to think I might perhaps have done something on the *Vita Nuova*; and the next day I opened the book, and considered how I could do it. But you shall not expect that, either, for your present occasion. When I first mentioned it to you, it was only as a piece of Sunday work, which I thought of doing for you alone; and because it has never seemed to me you entered enough into the genius of the Italian to apprehend the mind, which has seemed so great to me, and a star unlike, if not higher than all the others in our sky. Else, I should have given you the original, rather than any version of mine.<sup>6</sup>

She goes on to express doubts of her own competence to carry out such a delicate piece of work. Emerson's even more modest reply is dated the 12th of the same month:

I am sure it must be true what you say concerning the 'Nuova Vita,' & my omissions in respect to it; and in bright spring or summer days when you also want the book, you shall make good Saxon of it & add that to all your benefits to me.<sup>7</sup>

But he chose not to wait, stimulated, one may suppose, by her doubts of them both, as well as by his own impatience. He presents her with a *fait accompli* in his letter of 11 July 1843:

What think you I have done lately? Geo. Bancroft gave me Dante's *Vita Nuova*, & recalling what you said, that I could not have read it, I have turned it all into English, the ruggedest grammar English that can be, keeping lock step with the original. I showed the sheets to Ellery, & he turned my prose sonnets & canzoni into verse or ten or more of them so that if he continues we shall after some correcting & filing get that which you were to do for me. I do not often so help myself when I am promised help.<sup>8</sup>

Meanwhile, in unpublished parts of his journals, he had twice listed 'Nuova Vita,' once between 19 November and 10 December 1842, and again not long after 23 March 1843.<sup>9</sup> About 23 March, also, in a published part of the journals, he had mentioned 'Dante's *Nuova Vita*' as being 'almost unique in the literature of Sentiment';<sup>10</sup> and about the end of June he had made this entry:

Dante's *Vita Nuova* reads like the Book of Genesis, as if written before literature, whilst truth yet existed. A few incidents are sufficient, and are displayed with Oriental amplitude and leisure. It is the Bible of Love.<sup>11</sup>

Also in a letter to Caroline Sturgis, 3 May 1843, he had mentioned the *Vita Nuova*;<sup>12</sup> and before 21 July, in a letter to George P. Bradford, he seems to have mentioned his translation.<sup>13</sup> On 22 May of the next year, 1844, Caroline Sturgis wrote to him asking that he send her his 'translation of the *Vita Nuova* which I wish for very much';<sup>14</sup> and on 3 June she wrote asking him to send her 'Ellery's poetical versions of the *Nuova Vita* poems.'<sup>15</sup> On 9 June Emerson wrote to her, in reference, presumably, to the Dante items she had requested:

Dear Caroline, I send the translations, which you ask for in a manner as if I could have any reason to withhold. I cannot think of the least.<sup>16</sup>

Then on 20 July he wrote to her again:

M. says that you have copied out my precious blot of the *Vita Nuova* to send away. It is too ludicrous for me to be vexed at. But think of your turning Milton into French by way of school exercise, & then the writing-book being printed for tender souls as the new translation of Milton.<sup>17</sup>

On Monday, 16 September, she wrote to him: 'I send back the *Nuova Vita*.'<sup>18</sup>

On 6 May 1847 Emerson offered his 'manuscript translation of Dante's *Vita Nuova*' to Theodore Parker for publication 'in two parts,' in a new periodical contemplated as successor to the *Dial*.<sup>19</sup>

But the translation was not published, and it seems to have been soon afterwards lost sight of and forgotten; one finds no other clear reference to it dating after this time.<sup>20</sup>

Emerson continued, however, to reveal his interest in the *Vita Nuova*. Later in 1847 he named this work of Dante's in his journal as being grand reading, and one of those books which move the sea and the land;<sup>21</sup> in 1851 he spoke of it as a literary masterpiece good to carry on a journey and to become thoroughly acquainted with;<sup>22</sup> and in 1858, in the essay on 'Books,' he said that it explains Dante and Beatrice.<sup>23</sup> On 18 May 1857 (?) he sent to Samuel Gray Ward a copy of the *Vita Nuova*, which was the copy which he had got from George Bancroft and had used when making his translation.<sup>24</sup>

Writing on 2 January 1860, to thank Charles Norton for a copy of *The New Life of Dante: An Essay, with Translations*, received as a Christmas gift, Emerson promised to use his early leisure in good readings of it, and commented that it was 'as musical and deep-meaning' as the chimes of the bells of the season; that a book upon Dante is 'a compliment to the race,' and 'brings us all to our best thoughts'; and that 'love and taste' are well bestowed on 'the old deep serious genius.'<sup>25</sup> And finally, on 12 October 1867, writing to Norton again to thank him for another gift, *The New Life of Dante*, he revealed, by referring to a passage quoted in it from Cicognara,<sup>26</sup> that he had been reading the book; and he also said, after implying that he was not a good Italian:

Yet not a page you have written is quite lost on me! & the new matter in this Book. . . is full of interest. . . . In season or out of season we must all read Dante now & in the last weeks I have been peeping again many times. The prodigies are all in the *Commedia*, but the humanity still in the *Vita Nuova*.<sup>27</sup>

This 1867 letter to Norton contains the last known reference to the *Vita Nuova* from Emerson's pen.<sup>28</sup>

There was, of course, no complete translation of the *Vita Nuova* into English available in 1843. The first one published was by Joseph Garrow, Florence, 1846. Charles Lyell had published translations of the poems of the *Vita Nuova* in *The Canzoniere of Dante*, London,

1835, and in *The Poems of the Vita Nuova and Convito*, London, 1842, but Emerson did not make use of Lyell's work, as is obvious from a comparison of their respective versions. D. G. Rossetti's translation did not appear until 1861, and Theodore Martin's not until 1862. In America the first significant bit of *Vita Nuova* translation made and published was by Charles Eliot Norton in the *Atlantic Monthly*, January, February, and March 1859 (reissued, in expanded form, as *The New Life of Dante: An Essay, with Translations*, Cambridge, 1859); the first complete translation published was Norton's *The New Life of Dante Alighieri*, Boston, 1867.<sup>29</sup>

Emerson's version is of importance as a translation of the *Vita Nuova* made in America before any complete translation into English had been published either in America or in Europe, as a work of Emerson that was until recently unknown,<sup>30</sup> as a further indication of the breadth of Emerson's interests, and finally as a contribution to literature. His abiding awareness and appreciation of the work are shown by references in his journals and letters ranging over a period of nearly thirty years — from January 1839 to October 1867. At a time when very few Americans knew Italian and were even slightly acquainted with, or had even heard of the *Vita Nuova*, Emerson read it with understanding, perceiving its inner aspects, its symbolism, and its revelation of Dante as a man full of humanity, who wrote from his heart, from first-hand experience, out of genuine inspiration, this 'Bible of Love.'

It is noteworthy that Emerson studied Italian by himself;<sup>31</sup> undertook the translation at all; and aimed at an exact, literal translation into prose.<sup>32</sup> Even more noteworthy, however, is the success of the venture. There are, to be sure, frequent awkwardnesses and inaccuracies, caused partly by Emerson's own imperfect knowledge of Italian, and partly by the very inadequate edition of the original that he largely depended on.<sup>33</sup> But Emerson was a poet, and transcending all defects, informing the whole, there burns the searching, vital fire that marks his own compositions, in prose or verse. In many passages the very simplicity and directness of his 'ruggedest grammar English' convey, because of his general sense of language and his special sympathy for the subject matter, the unique form and spirit of Dante's work more tellingly than the studied, and conventionalized, 'standard' versions. One need only compare renderings of the *canzoni* 'Donna pietosa e di novella etate' and 'Li occhi dolenti per pietà del core.'

The Italian text that Emerson used in making all of his translation

except a very few revisions was the *Vita nuova di Dante Alighieri*, Florence, Bartolomeo Sermartelli, 1576,<sup>34</sup> the first edition to contain prose portions of the work. Emerson's own copy, given him by George Bancroft, is now in the Harvard College Library. This copy, which Emerson later had rebound and gave to Samuel Gray Ward apparently in 1857,<sup>35</sup> was presented to the Library in April 1946 by a granddaughter of Mr Ward, Mrs Charles Bruen Perkins (nee Elizabeth Howard Ward), of Jamaica Plain, Massachusetts.<sup>36</sup> The flyleaf of the volume is inscribed in Emerson's hand: 'S. G. Ward from R.W.E.'<sup>37</sup>

By the accident of gift, Emerson was presented with a very poor text from which to work. The Sermartelli edition is not even complete, since it omits the *divisioni*, or structural analyses of the poems. It does not number, or even separate, the sections, or chapters, of the work. In twelve places where a new section begins, there is not even a new paragraph.<sup>38</sup> Words and expressions are frequently altered, sometimes in conformity with the wishes of the Inquisition.<sup>39</sup> There are many peculiarities of reading, like 'truovava' for 'trova una' and 'libro' for 'libello' in the opening lines. Two words at times are printed as one, or one word is printed as two; and spellings are unusually misleading. Accents and apostrophes are often omitted, added, or confused; sentences are often badly punctuated. This corrupt text accounts for about two hundred of the anomalies, and for many (though by no means all) of the errors, in Emerson's translation.<sup>40</sup>

For a few revisions, however, Emerson must have used a second text. Examples, clearly written in as afterthoughts, are 'glorious Lord who refused not himself to die' (section XXII, lines 1-2),<sup>41</sup> 'stone' (from 'pietra') for 'pity' (from 'pietà' — XXII, 37), 'Osanna in excelsis' (XXIII, 28), and 'How is the populous city become solitary and she is a widow who was queen of nations' (XXVIII [xxix], 1-2).<sup>42</sup> Twelve other revisions that likewise must derive from a second text are 'such form' (XII, 91), 'vile' (XIII, 6), 'Ladies who apprehend love' (XIX, 7), 'each saint' (XIX, 31), 'in energy' (XXI, 4), 'And on every' (XXI, 11), 'blessed' (XXI, 16), 'with a good child' (XXII, 6), 'expected' (XXII, 16), 'Her face bathed' (XXII, 39), the cancellation of 'The Canzone Recounts a vision . . .' (XXIII, three lines preceding line 70), and the insertion of a caret to indicate an omission in the first text (XXIV, 21). The only edition that would account for all of these revisions, including the change of 'pietà' to 'pietra,' is that of Odoardo Machirelli and Luigi Crisostomo Ferrucci, Pesaro, 1829, with variant

readings in the margins.<sup>43</sup> It is conceivable that the change to 'pietra' was a guess on Emerson's part, but this is unlikely, since the word is written into the margin with no question mark following.

The manuscript of the translation was found in Cambridge, Massachusetts, in the summer of 1941, by Professor Ralph Leslie Rusk, among papers belonging to the Ralph Waldo Emerson Memorial Association, and at that time in the keeping of Mr Edward Waldo Forbes, a grandson of Emerson; and soon afterward it was deposited, by the Association, in the Harvard College Library. Professor Rusk generously called the present editor's attention to it. It is a translation of all of the *Vita Nuova* (without the *divisioni*) except eleven and one-half lines of one sonnet — the one beginning 'Color d' amore,' in section XXXVI (xxxvii); and it includes a second, revised draft of the first four and one-half manuscript pages (the first two sections). For brevity and convenience of reference, the nearly complete translation is herein referred to as MS 1, and the revised draft of the first two sections as the Fragment.

MS 1 is written on thirty-six half-sheets of paper measuring eight by ten inches, each folded once so as to form two leaves or four pages measuring five by eight inches. This bundle of thirty-six folded sheets is enclosed in a thirty-seventh folded sheet, on the outside or front of which is written, in Emerson's hand:

Dante's  
Vita Nuova  
R.W.E.

The folded sheets are numbered consecutively, in Emerson's writing, 1-36, in the upper left-hand corner of the first page of each sheet. Individual pages of the sheets, not numbered by Emerson, are designated hereafter 1a, 1b, 1c, 1d, etc., for purposes of reference. All pages of all thirty-six sheets are written on with three exceptions: page 19d is blank, although nothing is omitted at that place; about one third of page 32b is blank, where most of the sonnet beginning 'Color d' amore' was left untranslated; and the latter half of page 36c and all of page 36d are blank because the translation ends on page 36c. It might also be mentioned that one of the sonnets ('Spesse fiata,' section XVI) is translated twice, on pages 13d and 14a, and that the version on 14a, which fills about two thirds of the page, is canceled. MS 1, then, fills



140½ pages of manuscript. The Fragment is written on one sheet of paper, ten by sixteen inches, folded once so as to make two leaves or four pages measuring eight by ten inches. The pages of the Fragment, then, are just twice the size of the pages of MS 1, and three and a half of the pages are filled.<sup>44</sup>

Both MS 1 and the Fragment are written chiefly in ink, but pencil is occasionally employed for a word or a phrase, a correction, a mark of punctuation, a canceling line, or a marginal mark.<sup>45</sup>

MS 1 is apparently a first draft, for there are in it many cancellations, insertions, and substitutions of words — about three revisions per page on the average.<sup>46</sup> But about three fourths of the revisions are in the first half of the manuscript (where the average number of revisions is about four and a half per page), so that the pages of the latter half present a much cleaner appearance. In the Fragment there are seventeen revisions, an average of about five per large page. Many of the revisions, in both versions, involve only a single word. A large majority of the revisions are in ink, the others are in pencil.<sup>47</sup> One cannot say that all the revisions in ink were made at one time and all those in pencil at another, since some words of the original text, in both versions, are in pencil, and of alterations that clearly date later than the time of the initial composition of the pages involved,<sup>48</sup> some are in ink and a few in pencil. Words originally written in ink were sometimes revised with pencil, and the small number of words originally written in pencil were usually revised with ink.

Moreover, it is impossible to ascertain just when all of the revisions were made. One can see that at least fifty-five of them were made at the very time of first writing the translation (for example, some revised readings were written immediately to the right of words canceled, and some words were canceled by being smeared while the ink was still wet), and it is highly probable that many more of the revisions were made during the time of initial composition. In fact, only two bits of evidence suggest that any revisions were made after the original draft of the manuscript was completed. One is Emerson's words in his letter of 11 July 1843 to Margaret Fuller: 'We shall after some correcting & filing get that which you were to do for me.' But even this letter, which was written just after he had finished the first draft of the translation, seems to indicate that the revising had already been started, and there is no way to determine whether it was continued. The other bit of evidence is the fact that a very few revisions,

as already noted, were based upon a text other than that of Sermartelli. It seems almost certain that Emerson did not have the second text (presumably Pesaro, 1829) when he was first writing the pages on which the revisions in question were made; nevertheless, these few revisions might have been made either before or after the first draft of the entire translation was completed. Equally indefinite is the date of the writing and of the revision of the Fragment; one can tell only that it was written after the corresponding part of MS 1.<sup>49</sup> In any event, it is a reasonably safe guess that nearly all of the revisions were made either during the time the translation was first being written, or soon afterward.

The text of the translation presented herewith is intended as a faithful transcription of Emerson's work, within the framework of certain conventions that it seemed practical to adopt. The translation has been given in its revised form: cancellations have not been recorded. In the small number of places where Emerson made a revision without canceling what he first had written, or in effect left alternate readings, only the reading that seems to have been his later choice has been given. In other words, rejected alternate readings (uncanceled) have not been preserved in the transcript. Where Emerson unintentionally repeated a word, as he did a few times, the unnecessary word has not been preserved. In the very few places where it is obvious that he inadvertently omitted a letter or a word, the omitted letter or word has been supplied within square brackets. Capitalization has been regularized where, through revision or initial oversight, a capital or lower case letter was incorrectly allowed to stand in the manuscript; otherwise, Emerson's usage has been followed, although some latitude has inevitably been necessary in interpreting Emerson's intent with regard to certain letters. No mark of Emerson's punctuation has been deleted or changed, but periods, enclosed in square brackets, have been inserted in a very few places where their presence seemed necessary to prevent ambiguity.

For purposes of reference the lines of the printed text have been numbered, by sections. The section numbers (which are not given in the text that Emerson used and hence are not in his translation) have been supplied; and the beginning of each section has been indented as a new paragraph, with the initial letter of each section capitalized — whether or not Emerson began a new paragraph and new sentence. In all other places Emerson's paragraphing has been followed. All numbers, letters, punctuation marks, and words that are in square brackets

have been added to the text editorially. The Fragment is printed immediately beneath the corresponding portions of the first draft.

A number of pages of the first draft, namely sheets 1a, 3c, 16d, 25d, 35b and c, and 36b and c, have been reproduced in Plates I–IV, with corresponding section and line numbers given in the captions. These pages show, even in facsimile, some of the varieties of writing and revision that appear in the manuscript.

Notes for the translation are numbered by chapter and line number, according to the location in the translation of the words being commented upon; notes for different words in a given line are grouped together; and the words commented upon are printed, in the notes, in small capital letters.

The transcription of Emerson's original manuscript was first published in the *Harvard Library Bulletin*, XI (1957), 208–244, 346–362, with permission granted by the Ralph Waldo Emerson Memorial Association through Mr Edward Waldo Forbes, President, and by the Harvard Library. In December 1957 it was reprinted from the *Bulletin* types and issued as a booklet by the Emerson Memorial Association. It is here reprinted again from the same types, with the permission of the Emerson Memorial Association and of the President and Fellows of Harvard College, holders of the copyright. The editor wishes gratefully to acknowledge this permission; also the advice and encouragement given by Professor Carl Swanson, of the University of Texas, Professor Werner P. Friederich, of the University of North Carolina, and Professors Rudolph Altrocchi and Herbert H. Vaughan (both deceased), of the University of California; the courtesies extended by Mr William A. Jackson, Mr G. W. Cottrell, Jr, and Miss Carolyn Jakeman, of the Harvard College Library, and Mrs Howard W. Kent, of the Concord Antiquarian Society; the financial contribution of the University of California, rendered through the Research Committee of Santa Barbara College, toward expenses of travel and typing; and the assistance derived from the editions of the *Vita Nuova* by Kenneth McKenzie, Michele Scherillo, and Giovanni Melodia, and the translations by Henry Cochin, Charles Eliot Norton, and Thomas Okey.

J. CHESLEY MATHEWS



The New Life of Santa Myriam.

In that part of the book of my memory, before which little could be read, was found this title; The New Life begins.

Under which title I find written the words which it is my purpose to copy in this book, & if not all, at least their sense.

~~How~~ nine times since my birth, was the heaven <sup>slight</sup> turned ~~from~~ ~~moment~~ back to the same point in its proper position, when to my eyes <sup>first</sup> appeared the glorious lady of my mind who was called Beatrice by many ~~persons~~ <sup>she was called</sup> ~~to call her~~ not knowing <sup>already</sup> what she was had been so long in this life that in her time the flaming heart was moved toward the part of the East.

PLATE Ia

Sheet 1a (I-II, 6)

To each taken soul & gentle heart,  
To whose sight comes the present word,  
~~to the end~~ <sup>though</sup> that they may write again their  
greetings <sup>in the name of</sup> ~~in the name of~~ <sup>Love.</sup>  
Already ~~was it~~ the third hour  
Of the time when every star is most bright,  
When Love appeared to me suddenly  
Whose substance seen made me tremble.  
Glad seemed Love, holding  
my heart in his hand, & his arms had  
My lady aslope rolled in a garment;  
Then he waked her, and with that loving heart  
Fed he her lovely trembling;  
Then twinning ~~it~~ <sup>he</sup> seemed to go away.

PLATE Ib

Sheet 3c (III, 45-58)

such a piece, it would be  
fine to discomfit (somewhat) of love,  
I thinking that my friend should  
be pained, I proposed to speak  
words in which I should treat  
of love, & then I said this  
sonnet.

Love & the gentle heart are one thing;  
As the Sage in his precept has it;  
And you may dare be one without the other,  
As <sup>was to a</sup> ~~the~~ rational soul without reason.  
Of Nature, when it is amorous, ~~makes~~<sup>make</sup>  
Love the dove, the heart for his abode,  
Within which flapping of reproves,  
As little and as long as <sup>he</sup> will.  
Beauty then appears in wise woman,  
Which pleases the eyes, so that within the heart  
Is born ~~a~~ desire of the pleasant object,  
And so abides in it,  
That it causes the spirit of Love to awake.  
And the like does a valiant man, in a woman.

poised to speak words in  
which I should give it under-  
stand her wonderful sexed-  
ant words both, and that  
not only such as could see  
her with eyes, but also others  
might know of her what  
I could make known by  
words & then I said this  
sonnet.

So gentle so bonest appears  
My lady when she salutes others,  
That every tongue to coming becomes mute,  
And the eyes dare not behold her.  
She goes on hearing herself praised  
Benignly, clothed with humility,  
And it seems that she is something beyond  
From heaven to show a miracle in earth,  
She shows herself pleasing to whose beholder



would appear in some form  
disturbed passing through the midst  
of this painful city. Then I said  
to my self, If I could detain  
them a little I would make them  
weep before they go forth of this  
city, because I would speak words  
which should cause to weep  
whoever heard them. Then they  
having peeped out of my sight, I  
proposed to make a sonnet in  
which I should signify that which  
I had said to myself & to the  
end that it should appear  
more piteous. I it resolved to  
speak as if I had addressed  
them, & I said this sonnet;

Ah Pilgrims who go through dust  
On things perhaps which are not here proper,  
Come ye from so distant a tribe  
As ye show in your aspect

That ye do not weep as ye pass  
Through the midst of the <sup>morning</sup> city,  
As those persons who seem  
To know nothing of its woe.  
If you will stay & hear it

Verily, my heart with sighs tells me  
That ye shall go forth of it with tears  
It has left its Beatrice;  
And the words which man can say  
Have power to make others weep.

I said Pilgrims, in the last  
sense of the word as Pilgrims  
may be understood in two senses  
in a liberal & strict one, in  
the one, as much as whoever  
goes out of his country is a  
Pilgrim; in the other, one  
is not a pilgrim unless he

The pilgrim soul beholds her;  
Sees her such that when he tells me,  
I understand him not; so feebly he speaks,  
To the morning heart that he makes it speak.  
I know that he speaks of that gentle one,  
Because often he mentions Beatrice,  
So that I understand him well, O virgin dear!

After this moment, appeared to  
me a wonderful vision, in which  
I saw things which made me  
determine to say no more of  
this Blessed one, until I could  
more worthily discourse of her;  
and to come at that, I study to  
the utmost, as she verily knows.  
So that, if it shall be the pleasure  
of Him to whom all things  
live, that my life should  
continue for some years,

I hope to say of her that  
which was never said of any  
one, and then may it please him  
Who is the Lord of country,  
that my soul, if it be possible,  
may go to see the glory of  
Him who is blessed through  
all ages.

—  
End of the New Life.  
—

# Dante's Vita Nuova

R.W.E.

[MS 1]

*The New Life of Dante Alighieri.*

[I]

In that part of the book of my memory, before which little could be read, was found this title; *The New Life begins*. Under which title I find written the words which it is my purpose to copy in this book, & if not all, at least their sense.

[II]

Nine times since my birth, was the heaven of light turned back to the same point in its proper gyration, when to my eyes first appeared

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Nine times already after my birth was the heaven of light returned to the same point in its proper gyration, when to my eyes first appeared

[MS 1]

the gracious lady of my mind who was called Beatrice by many who did not know what she was called. She had already been so long in this life that in her time the starry heaven was moved toward the part of the East one of the twelve parts of a degree, so that she appeared to me as at the beginning of her ninth year, & I saw her about the end of mine. And she appeared to me clothed with very noble humble colour, & becoming purple, girt & adorned in the guise which belonged to her  
 10 very tender youth. In this moment I say truly that the spirit of life which dwells in the secretest chamber of the heart, begun to tremble so strongly that it appeared frightful in my least pulses, & trembling said these words,

*Behold the god stronger than me coming to rule over me.*

In this point, the animal spirit which dwells in the chamber, in which all the sensuous spirits carry their perceptions, began to marvel much and speaking specially to the spirits of sight said these words,

[THE FRAGMENT]

the gracious lady of my mind, who was called Beatrice by many who did not know her name. She had then been so long in this life that in her time the starry heaven had moved towards the East one of the twelve parts of a degree, so that she appeared to me as at the beginning of her ninth year, & I saw her about the end of mine and she appeared to me clothed in a very noble lowly colour and becoming red, girt & adorned in the mode which belonged to her tender youth. At that  
 10 moment, I say verily the spirit of life which dwells in the secretest chamber of the heart did so quake that it appeared violently in my least pulses, and trembling said,

*Ecce deus fortior me; veniens dominabitur mihi.*

*Behold a god stronger than I who cometh to rule me.*

At that moment, the animal spirit which dwells in the chamber into which all the sensuous spirits carry their perceptions, began to marvel much, &, speaking specially to the spirits of sight, said,

[MS 1]

*Now appears our bliss.*

In this moment, the natural spirit which dwells in that part where our  
nourishment is administered, began to complain, & complaining, said 20  
these words,

Ah miserable I shall be so straitened henceforth.

From that hour onwards, I say that love ruled my soul, which was so  
suddenly disposed by him & begun to take so much security & so much  
lordship by the virtue that my imagination gave him, that it behoved  
me to do all his pleasure completely, and he commanded me many  
times that I should seek to see this youngest Angel; whence I in my  
boyhood many times went seeking her, & saw her with so new & so  
praiseworthy deportments, that truly might be spoken of her that

[THE FRAGMENT]

Now hath appeared our Supreme Good.

Apparuit jam Beatitudo nostra.

At that moment, the natural spirit which dwells in that part where 20  
our nourishment is supplied, began to weep & weeping said,

Heu miser, quia frequenter impeditus ero deinceps.

Wo is me I am henceforth to have my way no longer.

From that hour forth, I say, that, Love ruled my soul, which was  
so much disposed by him & he began to take over me so much lordship  
& governance, through the strength which my imagination gave to him,  
that it behoved me to do all his pleasure to the utmost, & he commanded  
me many times that I should seek to see this youngest angel; wherefore  
I in my boyhood many times went seeking her, & I saw her with such  
new & such praiseworthy manners that certainly those words of the 30

[MS 1]

30 word of the poet Homer,

“She did not seem the daughter of a mortal, but of god.”

And whereas her image which continually dwelled with me, (was it the boldness of Love to subdue me,) always was of so noble virtue that it never suffered Love to rule me without the faithful counsel of reason, in what things such counsel were good to hear; and yet since to subdue the passions and acts of such tender youth one may appear to speak fabulously, I will depart from these, and passing over many things which might be taken from the book where these things are found, I will come to those words which are written in my memory  
40 under greater par[a]graphs.

[THE FRAGMENT]

Poet Homer might be spoken of her,

“She seemed not the daughter of a mortal, but of a god.”

And it was so that her image which continually abode with me, (was it the presumption of Love to subdue me) was always of so noble virtue that it never suffered Love to rule me without the faithful counsel of reason in matters wherein such counsel were good to hear. But since the controuling the passions & manners of so much youth may seem to some fabulous, I will quit these, & passing over many things which might be taken from the book where these lie hidden, I will come to  
40 those words which are written in my memory under longer paragraphs.

[END OF THE FRAGMENT]



[MS I]

[III]

When so many days were past that nine years were exactly completed after the forewritten appearance of this most gentle maid, — in the last of these days, it happened, that this wonderful lady appeared to me clothed in the purest white, in the middle between two gentlewomen who were of maturer age; & passing through a road turned her eyes towards that part where I was, very fearful, and by her ineffable courtesy which is today requited in the other world, saluted me virtuously, so that it appeared to me then that I saw all the limits of happiness. The hour when her sweetest salute arrived at me, was precisely the ninth of that day, and inasmuch as it was the first time that her words turned to arrive at my ears, I took so much sweetness, that, like one intoxicated, I departed from the company & withdrew to a solitary place of my chamber, & set myself to think on this most courteous one. And thinking of her, there came to me a sweet sleep in which appeared to me a marvellous vision, wherein I seemed to see in my chamber a cloud of the colour of fire, within which I discerned a figure of a signor of aspect fearful to the beholder. And he appeared to have so much joy in himself, that it was wonderful, and he said many things, which I did not understand, except a few, among which I heard these words;

I am thy lord.

In his arms appeared to me to sleep a person naked save that she was lightly infolded in a blood-red cloth, whom I beholding very attentively knew that she was the lady of peace, who had the day before deigned to salute me, & in one of his hands it appeared that he held something which burned wholly, & it seemed to me that he said to me these words;

Vide cor tuum.

And when he had remained some time it appeared to me that he waked her who slept, and so prevailed by his genius that he made her eat that thing which burned in her hand which she eat doubtfully. After a little while his joy turned into bitterest lamentation, and thus complaining he took again this lady in his arms, and with her he seemed

to me to go towards heaven. Whence I suffered so great anguish that my weak sleep could not bear, so it broke, & I awaked. And immediately I began to reflect, & found that the hour in which this dream had appeared to me was the fourth of the night, so that it appeared plainly that it was the first hour of the nine last hours of the night. I thinking of this which had appeared to me proposed to make it known  
 40 to many who were the famous poets (trovatori) in that time. And because I had already seen by myself the art of saying words in rhyme, I proposed to make a sonnet, in which I should salute all the faithful of love, & praying them that they would judge my vision, I should write them what I had seen in my dream, & I then begun this sonnet.

To each taken soul & gentle heart,  
 To whose sight comes the present word,  
 To the end that they may write again their thought  
 Greeting in the name of their lord, that is, Love.  
 Already was it the third hour  
 50 Of the time when every star is most bright,  
 When Love appeared to me suddenly  
 Whose substance seen made me tremble.  
 Glad seemed Love, holding  
 My heart in his hand, & in his arms had  
 My lady asleep rolled in a garment;  
 Then he waked her, and with that burning heart  
 Fed he her lowly trembling;  
 Then bewailing it, he seemed to go away.

This sonnet was answered by many & with different meanings; among  
 60 which respondents was he whom I call first among my friends (Guido Cavalcanti). And he wrote this sonnet.

You have seen, in my judgment, every valour,  
 And every game, & every good which man feels,  
 As if you were in proof of a mighty lord  
 Who ruled the world of honour.  
 Then live in places where grief dies,  
 And hold reason in your pious mind  
 Yes go gently in dreams to the race  
 Who carry their heart without pain.  
 70 Seeing her carry the heart of you,  
 Death demands your lady,  
 Feeds on the living heart of her timid.  
 When it appeared to you that she went away grieving

It was the sweet dream which was completed  
That its contrary came conquering it.

And this was the beginning of the friendship between me & him, when he knew that it was I that had sent this to him. The true meaning of the said sonnet was not seen then by any one, but now is manifest to the most simple.

## [IV]

And after this vision my natural spirit began to be impeded in its operation because the soul was all given up to thinking of this most gentle one, whence I became in a little time after, of so frail & weak a condition, that many friends grieved at my face, and many full of envy persisted to know of me that which I wished to conceal altogether, from others, and I becoming sensible of the evil demand which they made me, through the will of love which commanded me according to the counsel of reason, answered them, that love was that which had governed me thus. I spoke of love because I carried in my face so many of his ensigns which could not be covered & when they asked 10  
on whose account this love had thus destroyed me I smiling looked at them & said nothing to them.

## [V]

One day it happened that this most gentle one sat in a place where were heard words of the Queen of Glory, & I was in a place from whence I could see my chief joy, and in the midst between her & me in a right line sat a gentlewoman of very pleasant aspect who beheld many times with wonder my glances which appeared to terminate on her, whence many were informed of her looking. And so much was this regarded, that, on leaving that place I heard some one say near me, See how such a lady destroys the person of this man. And naming her, I heard that they spoke of her who was placed midway in the right line which begun from the most gentle Beatrice & terminated in my eyes. Then I comforted myself much, assuring myself 10  
that my secret was not communicated to others that day by my face, & immediately I thought of making of this gentlewoman a screen of the truth, and I carried this so well in a little time that my secret was believed to be known by many persons who spoke to me of it. Through

this gentlewoman I concealed myself some years & months & to make it more credible to others, I made for her certain little pieces in rhyme, which it is not my purpose to write here, except insofar as they concern the most gentle Beatrice; and therefore I will leave them all, only  
 20 I shall write one which appears to be in praise of her.

## [VI]

I say that in the time when this gentlewoman was the screen of so much love, there arose on my part a wish to record the name of the most gentle, and to accompany it with many names of ladies, & specially with the name of this gentlewoman, and having taken the names of sixty the fairest women of the city, where my lady was placed by the most High Lord, I composed an epistle under the form of service, which I will not copy, & should not have mentioned except to say this, that composing it, it strangely happened that in no other number would the name of my lady stand, except in the *ninth*, among the  
 10 names of these ladies.

## [VII]

The gentlewoman through whom I had for some time concealed my inclination, happened to quit the abovementioned city & went into a distant country; I as it were frightened from my fine defence, greatly discomforted myself more than I should have believed beforehand, & thinking that if I should not speak somewhat dolorously of her departure, people would very soon become aware of my secret, I proposed to make a lament, in a sonnet which I will copy, because my lady was the immediate cause of certain words which are in the sonnet as appears to whoso understands it; and then I wrote this sonnet;

10           O ye who pass by the way of Love,  
               Attend & behold,  
               If any sorrow be great as mine.  
               And I pray only that you will hear me  
               And then imagine  
               If I am the lodging & the key of every grief.  
               Love, not truly by my small goodness  
               But by his own nobility  
               Placed me in a life so sweet & gentle  
               That I heard myself say secretly many times

Ah! by what worth  
Does the heart so lightly possess this treasure?  
Now have I lost all my presumption  
Which arose out of the amorous treasure  
Wherefore I remain poor  
In a fashion, which to speak, breeds doubt.  
So that wishing to do as those  
Who through shame conceal their want,  
I outwardly show a gladness  
And within from the heart I pine & bewail.

20

[VIII]

After the departure of this gentlewoman, it was the pleasure of the Lord of the Angels to call to his glory a lady of very gentle countenance who was a great favourite in this city, whose body I saw lie without life in the midst of many ladies who lamented her. I also lamenting, proposed to myself to say some words of her death in guerdon of this, that I had once seen her with my lady; &, on that, I touched in the last part of the words which I wrote of her, as appears plainly to whoso understands it; and I said then these two sonnets; of which the first begins;

Lament lovers, since Love laments,  
Seeing what cause he had to weep.  
Love hears with pity ladies cry  
Showing bitter grief in their eyes,  
Because rough Death in gentle heart  
Hath wrought his cruel work,  
Spoiling that which the world praises  
In a gentle dame, out of honour.  
Hear how much horror Love felt,  
Since I saw him lament in true form  
Over the beautiful dead image;  
And I looked toward the Heaven often  
Where the gentle soul was already placed,  
Who was a lady of so gay an aspect.

10

20

and the second;

Rough Death, enemy of pity,  
Ancient mother of grief,  
Indisputable heavy judgment  
Thou hast given matter of grief to the heart;  
Wherefore I go sad.

30           The tongue wearies of blaming thee  
              And if thou wouldst make request for grace  
              It behoves that I tell  
              Your offence with every cruel injury;  
              Not because it is hidden from people  
              But to make angry at it  
              Whoso nourishes himself with Love henceforth.  
              From the world thou hast divided courtesy,  
              And that which in a lady is virtue to prize.  
              In gay youth  
 40           Thou hast destroyed amorous beauty  
              I will no more discover what dame she is  
              Except by her known virtues.  
              Whoso does not merit salvation  
              Let her never hope to have her company.

## [IX]

Some days after the death of this lady, something occurred which required me to leave the city abovementioned, & to go towards those parts where was the gentlewoman who had been my defence. It chanced that [my] journey did not reach so far as to where she was, and although I was in the company of many according to the appearance, the going displ[e]ased me so that my sighs could not exhale the anguish which the heart felt, because I was departing from my felicity. And yet my sweetest lord who ruled me through the virtue of the most gentle lady, in my imagination appeared like a pilgrim lightly  
 10 clad, & with coarse clothes, He seemed to me astonished & looked on the ground, except that sometimes his eyes turned to a beautiful running river, very clear, which ran along the road in which I walked. It seemed to me that Love called me, & said to me these words; "I come from that lady who has long been thy defence, & I know that her return will not be. And therefore this heart which I made thee to have from her, I have with me & I carry it to a lady who shall be thy defence as this one was, (and he named her to me so that I knew her well) but notwithstanding if of these words I have spoken to thee, thou speakest anything, tell it in a fashion that by them may not be discerned the  
 20 feigned love which thou hast shown to this one, & which it will behove thee to show to others." And having said these words, this my imagination disappeared very suddenly through the large part which it appeared to me that Love had given me of himself. And, as if

changed in countenance, I rode that day very thoughtful, &, attended by many sighs, on the next day I began thus this sonnet.

Riding the other day through a road  
Sad at going where it displeased me  
I found Love in the midst of the way  
In the light dress of a pilgrim.  
His semblance appeared mean  
As if he had lost his lordship,  
And sighing thoughtful came  
So as not to see the people, his head down;  
When he saw me, he called me by name,  
And said, I come from the distant place  
Where was your heart by my will,  
And I bring it back to serve a new pleasure.  
Then I took of him so great part  
That he disappeared & I knew not how.

30

## [X]

After my return I set myself to seek this lady whom my lord had named to me in the road of sighs &, that my story may be short, I say, that in a little time I made her my defence so much, that too many people spoke of her, beyond all the limits of courtesy, whereat I often was sorely grieved. And for this cause, that is, of this excessive fame, which appeared as if I had viciously defamed myself, that most gentle one who was the destroyer of all vices, & queen of the virtues, passing in some place, denied to me her sweetest salute, in which consisted all my peace. And digressing somewhat from the present argument, I wish to explain what her salutation operated virtuously in me.

10

## [XI]

I say that when she appeared from any part, through the hope of her wonderful sweetness no enemy remained to me; also there was added to me a flame of charity, which made me pardon whoever had offended me. And if any one had demanded aught of me, my answer would have been only Love, with a face clothed in humility; and when she was at hand ready to salute, a spirit of Love destroying all the other sensuous spirits, advanced forth the weak spirits of sight and said to them, Go to honour your lady, & he remained in the place of them; and whoso had wished to know Love, could do so, beholding the tremor

10 of my eyes. And when this gentlest lady saluted me, not that Love was such a medium that he could shade from me the intolerable clearness, but he, as by excess of sweetness became such that my body, which now was all under his regiment, often moved itself as something heavily inanimate, so that it plainly appeared that in her salute dwelt my peace, which many times filled & overran my capacity.

## [XII]

Now returning to the argument, I say, that when this joy was denied me, there came to me so much grief, that withdrawing from all company, I went into a lonely place to bathe the ground with bitterest tears. And, after some time, this weeping being stopped, I went into my chamber, where I could lament without being heard, and there calling pity from the Lady of all courtesy, & saying, O Love, aid thy faithful servant, — I slept like a beaten child worn out with crying. It happened in the midst of my sleep, that I seemed to see in my chamber  
10 much he looked at me there where I lay, & when he had looked at me some time, it seemed to me, that, sighing he called me; & he said to me these words.

Fili mi, tempus est ut pretermictantur simulacra nostra.

Then it appeared to me that I knew him who called me thus, as many times in my sighs he had called me and considering him I thought that he wept piteously & he seemed to expect some word from me, whence taking courage began to speak thus with him. Lord of nobleness, why weepest thou? and he said to me these words;

20 "I am, as it were, the centre of the circle, to whom all the parts of the circumference are alike. But not so, thou."

Then thinking on his words, it seemed to me that he had spoken very obscurely, so that I forced myself to speak, & said these words to him, "What is that, my Lord, which you say with so much obscurity?" And he replied to me in the vulgar speech. "Do not ask more than is useful to you." And yet I begun to speak with him of the salute which had been denied me. And asking the cause, it was answered in this manner. "This our Beatrice heard from certain persons that the lady whom I named to thee in the road of sighs received some displeasure



from you. And therefore this most gentle one who is the contrary of all  
 annoys, did not deign to salute your person, fearing lest it should be 30  
 hurtful. Wherefore to the end that she may truly know something  
 of the secret you have kept through so long a consuetude, I wish that  
 you should say certain words, first, in which you comprise the power  
 which I hold over you through her, & how you were hers, so early,  
 from her infancy & of this call as witness him who knows it and pray  
 him that he tell her it, & I who know this, willingly will converse with  
 her of it, & by this she shall know your will, knowing which, she will  
 understand the words of those deceived persons. Make these words  
 as a means, so that thou shalt not speak to her immediately, which is  
 not fit nor send them into any place without me where they can be 40  
 heard by her, but adorn them with sweet harmony in which I will be in  
 all parts where it behoves;" and, having said these words, he disap-  
 peared, & my dream was broken. Wherefore recollecting myself I  
 found that this vision had appeared to me in the ninth hour of the day.  
 And before I went out of the chamber, I proposed to make a ballad in  
 which that was done which my lord had imposed on me, and I made  
 this Ballad;

Ballad, I wish that you should find Love  
 And with him go before my lady  
 So that my excuse which thou shalt sing 50  
 My lord may reason with her,  
 Thou ballad goest so courteously  
 That without company  
 Thou shouldest have courage in all parts;  
 But if thou wouldst go securely,  
 Find Love again first,  
 Who perhaps it is not good sense to leave  
 Because she who ought to hear thee  
 If she is, as I believe, in truth angry with me  
 If thou by him be not attended 60  
 Easily may do you a dishonour.  
 With sweet sound, when thou art with him,  
 Begin these words;  
 After thou hast sought pity,  
 Lady, he who sent me to you  
 If it please you  
 If there be excuse would that you should hear it of me  
 Love is here who through your beauty  
 Makes him, as he will, change face,

70      Then because he made him look at another  
         Think you not that his heart is changed.  
     Tell her; lady his heart is set  
         With such firm faith  
         That to serve you he has every thought ready;  
         Early was yours & he never swerved.  
         If she do not believe you  
         Tell her to ask Love whether it be true;  
         And at last make to her a humble prayer  
         (To pardon it if it were a trouble to her)  
 80      That she would command me by mes[s]enger that I should die.  
         And she shall see her good servant obey.  
         And say to her who is the key of all pity  
         Before I become free  
         That I shall know how to tell my good reason  
         Through the grace of my sweet notes;  
         Remain thou here with her  
         And tell of thy servant what you will.  
         And if she by thy prayer pardon him,  
         Cause that she announce to him a fair seeming peace.  
 90      My gentle ballad, when it pleases thee  
         Move in such form that you have honor.

Should any man confront me & say that he knew not to what purpose was this speaking in the second person, since the ballad is nothing else than these words which I speak, then I say, that this doubt I intend to solve & clear up in this little book, in part even more doubtful, and then he may here understand who doubts more than one who should confront me in the manner proposed.

### [XIII]

After the abovementioned vision, having already spoken the words which Love had charged me to say, many & diverse thoughts began to combat & to try me, each, as it were, irresistible; among which thoughts, four hindered most the repose of life. One of them was this. Good is the lordship of Love since it draws the mind of the faithful from all vile matters. Another was this. The lordship of love is not good, since by how much faith the faithful yields, by so much the more sharp & grievous crises it requires him to pass. Another was this; The name of love is so sweet to hear, that it appears to me impossible that  
 10      its proper operation should be in most things other than sweet, because

names follow the things named, as it is written, Names are the consequences of things *Nomina sunt consequentia rerum*. The fourth was this; The lady through whom Love binds thee thus, is not like other ladies, that she may lightly be removed from the heart. — And each assaulted me so long, that it made me stand like one who knows not by what way he shall take his road, who wishes to go & knows not his path. And if I thought of wishing to seek a common passage for them, that is, one in which they should all agree, this was very displeasing to me, that is, to cry out & to throw myself into the arms of pity. And remaining in this state, there came to me a willingness to write rhymes and, I then said this sonnet; 20

All my thoughts speak of Love  
 And have in them so great variety,  
 That one makes me wish his power,  
 Another foolish talks of his valour,  
 Another hopeful brings me grief,  
 Another makes me complain often,  
 And they agree only in asking pity.  
 Trembling with fear which is in the heart.  
 Therefore I know not what theme to take.  
 And I would speak; and I know not what to say;  
 Thus I find myself in amorous error  
 And if with all I would make agreement  
 It would need that I should call my enemy  
 My lady Pity who defends me

30

## [XIV]

After the battle of these different thoughts it happened that this most gentle one was in a place where many gentle ladies were assembled, to which place I was conducted by a friendly person thinking to do me a great pleasure, inasmuch as he led me where so many ladies displayed their beauties, wherefore I, not knowing whither I was led, & confiding in the person who was one that had led his friend to the end of life, said to him, Why are we come to these ladies? Then he said, that he did thus that they should be worthily served. It is true that here they were gathered to the company of a gentlewoman who was that day married, and, therefore, according to the custom in that city, it behoved that they should give her their company in the first 10

sitting down at table in the house of her bridegroom. So that I, believing that I did this friend a pleasure, made myself ready to stand at the service of these ladies in his company; and in the end of my making ready, it appeared to me that I felt a strange tremor begin on the left side of my breast, & extend itself suddenly through all parts of my body. Then I say that I turned my person feignedly to a picture which surrounded this house, & fearing lest others should be aware of my trembling, I lifted my eyes, & beholding the ladies, I saw among them  
 20 the most gentle Beatrice. Then were my spirits destroyed through the force with which Love took me, seeing himself in such nearness to the most gentle lady, that there did not remain in life any but the spirits of sight, & even these remained outside of their organs, because Love wished to stand in their most noble place to see the wonder of this lady. And as soon as I was other than at first, I was much grieved for these *little spirits* (spiritelli) who lamented aloud, & said, If this one had not dazzled us out of our places, we could have remained to see the marvel of this dame, as our peers also remain. I say that many of these ladies becoming aware of my transfiguration, began to wonder, &, discoursing,  
 30 bantered concerning me and that most gentle one. Therefore the friend of good faith took me by the hand & leading me out of the sight of these ladies, asked me what ailed me? Then I answered somewhat, & rallied my dead-like spirits, & these fugitives being returned to their seats, I said to my friend these words, — “I have had my feet in that part of the life beyond, from which there is no more power in the understanding to return.” And having parted with him, I returned to my chamber of tears, where, weeping & ashamed, I said to myself, If this lady knew my condition, I do not believe that she would so mistake my person; rather would she surely have much pity on me. And remaining in this grief, I proposed to speak some words, in which, addressing her, I might signify to her the cause of my transfiguration; &  
 40 I would say that I know well that she knows me not, & that if she knew me, I believe that pity of it would come to others, & I proposed to tell her them (the words or verses) desiring that they would come by chance into her audience, & then I said this sonnet;

With the other dames you deride my sight  
 And do not know the lady who moves me  
 That I assumed to you a strange face  
 When I beheld your beauty.  
 50 If you knew it, your compassion could not

Hold out longer against me the accustomed trial  
 That when Love found me so near to you  
 He took courage & so much security  
 That haughtily among my tremulous spirits,  
 Some he slew, & some he drove out,  
 So that he alone remained to see you.  
 Wherefore I change myself into the form of another  
 But not so that I do not well taste now  
 The woes of the tormented fugitives.

## [XV]

After the new transfiguration, there came to me a strong thought, which rarely left me, nay which was always with me; since you came to so ridiculous appearance, when you were near this lady, why then do you seek to see her? If you were asked anything by her, what wouldst thou have to answer? Granting that thou shouldest have each of thy powers liberated, in as much as thou shouldest answer her. And to this replied another humble thought, & said, I would tell her that so soon as I imagine her wonderful beauty, so soon have I the desire to behold her, which is of so much force that it kills & destroys in my memory all which can rise against it, & therefore these past sufferings do not restrain me from seeking the view of her. Therefore, I, moved by such thoughts, proposed to say certain words in which excusing myself to her with such passion, I described also how it was with me in her presence; & I said then this sonnet;

Whatever in the mind hinders dies  
 When I come to behold you, o beautiful joy,  
 And when I am near you, I hear Love  
 Who says, Fly, if you are loath to die.  
 The face shows the colour of the heart  
 Fainting where it leans;  
 And through the drunkenness of great fear  
 The stones seem to cry, Die, die;  
 It were a sin in whom should then see me  
 If he should not comfort the astonished soul  
 Only showing that he grieved for me  
 For pity which shall kill your contempt  
 Which cries in the sad expression  
 Of the eyes which desire their own death

## [XVI]

After that which I had said in this sonnet I had an inclination to say also words in which I might say the four things also abovementioned concerning my state, which it did not seem to me I had yet made known. The first of which is, that, often I grieved when my memory moved the fancy to imagine what Love had made me become. The second is, that, Love often suddenly assailed me so strongly that there remained no other life in me except the thought which spoke of this lady. The third; that, when this battle of love so assaulted me, I moved myself, as it were, all discoloured, to see this lady, believing that the  
 10 sight of her would defend me from this array, forgetting all which had befallen me through approaching so much gentleness. The fourth is, how such a sight not only did not defend me, but finally discomfited the little life I had; and therefore I said this sonnet;

Often comes to mind  
 The dark quality Love gives me  
 And such pity rises, that often  
 I say, Ah! Happened it so to another?  
 For suddenly Love assaults me  
 So that life almost leaves me  
 20 A living spirit only remains  
 (And this remains, because he speaks of you)  
 Then I force myself to seek aid  
 And thus dead-like & without strength  
 I come to see you trusting to be healed  
 And if I lift my eyes to look at you  
 In the heart begins a quaking  
 Which drives the soul from the pulses.

## [XVII]

After I had said these three sonnets in which I addressed this lady, because they were, as it were, reporters of all my condition, believing that I should be silent & say no more, since I seemed to me to have expressed myself sufficiently. Since then I refrained from speaking to her. It behoved me to take new & nobler argument than the past, &, because the occasion of my new subject is delightful to hear, I will relate it as briefly as I can.

## [XVIII]

Whereas many persons by my countenance had become acquainted with my secret, certain ladies who were met for their mutual entertainment, knew well my heart, because each of them had been present at my many discomfitures, & I passing near them as led by my chance, was called by one of these gentlewomen and she who spoke to me was a lady of very graceful speech, so that when I joined them, & saw well that my most gentle lady was not there, recollecting myself, I saluted them, & inquired their pleasure. The ladies were many, among whom were some who laughed among themselves: others of them looked at me, awaiting what I should say: others of them spoke apart, of whom one turning her eyes towards me, & calling me by name, said these words; "To what end lovest thou this lady of thine, since thou canst not sustain her presence? Tell us what is the end of such a love, which should be a thing wholly new." And when she had spoken these words, not only she but all the others began to listen for my reply. Then I said these words; Ladies, the end of my love was truly the salute (saluto) of this lady, of whom perhaps you have heard, and therein abides the happiness of the end of all my desires; but since it pleases her to deny it to me, my lord Love (I thank him for it) has placed all my firmness in that which cannot be taken away. Then these ladies began to speak among themselves, & if sometimes we see fall water mixed with beautiful snow, so seemed it to me to hear their words come forth mingled with sighs; and after they had spoken awhile apart, again said to me that lady who had first spoken, these words; "We pray thee that thou wouldest tell us where is thy felicity?" And I, answering her, said thus much; "In those words which praise my lady." Then answered me this one who spoke before, "If thou toldest me truly, those words which thou saidest describing thy condition, thou wouldest have turned with another intention." Whereupon, I thinking on these words, as one ashamed, departed from them, & came away speaking to myself; 'Since there is so much felicity in those words which praise my lady, why have I used others, ['] and therefore I proposed to take for the argument of my speaking evermore this which should be the praise of this most gentle one, & thinking much on that point it seemed to me that I had undertaken too high argument for me. So that I dared not begin, & so waited several days, with desire to speak & with fear to commence.

## [XIX]

It then chanced that passing through a road along which ran a very clear brook, I felt such willingness to speak that I began to think of the manner I used and I thought that to speak of her, was not fit; but that I ought to speak to ladies in the second person, and not to every lady, but only to those who are gentle, & who are not merely women. Then I say, that my tongue spoke as if moved by itself, & I said then "Ladies who apprehend love." These words I laid up in my mind with great joy thinking to take them for my beginning; therefore being afterwards returned to the abovenamed City, & thinking for some  
 10 days, I began the regular ode in the usual manner, as follows.

Ladies, who have heard of Love,  
 I wish to speak with you of my Lady,  
 Not because I think I can perfect her praise  
 But to discourse that I may relieve my mind;  
 I say, that thinking on her worth  
 Love so gently taught me to feel  
 That if I then did not lose my fire  
 I would put all men in love by my speech.  
 And I do not wish to speak so proudly  
 20 That I might become vile through fear,  
 But I will treat of her gentle estate  
 For her sake lightly,  
 Ladies & amorous maidens with you,  
 Since it is not fit to speak to others of her.  
 An Angel calls in the divine intellect,  
 And says, Sire, in the world is seen  
 A living wonder, which issues  
 From a soul which even up hither shines.  
 Heaven which has no other defect  
 30 Than wanting her, asks her of the Lord.  
 And each saint asks Mercy  
 Only pity pleads on our part.  
 That the Lord says who understands it of my lady;  
 Dear children now suffer me in peace;  
 Pleases me that your hope is so great,  
 There is one who expects to lose her  
 And who will say in Hell to the Ill-born,  
 I have seen the hope of the Blessed.  
 My Lady is desired in highest heaven.  
 40 Now I proceed to make you know her virtue:



I say, that whoso would seem a gentle lady,  
 Go with her; since when she goes in the road  
 Love casts in evil hearts a frost  
 So that every thought of theirs freezes,  
 And whatever can stand there to see,  
 Must become a noble thing, or die.  
 And when any one finds that he is worthy  
 To see her, he proves his virtue,  
 For that happens to him that imparts health  
 And so humbles him that he forgets all sin. 50  
 Yet has God, through greater grace, given,  
 That he cannot end ill, who has spoken to her.  
 Love said of her; A mortal thing —  
 How can it be so adorned, & so pure?  
 Then he beheld her & swore by himself  
 That God did not mean to make a new thing.  
 Color of pearl in her form, as  
 It befits a lady to have, not out of measure,  
 She has as much goodness as nature can;  
 By her pattern beauty is tried; 60  
 From her eyes, as she moves them,  
 Proceed spirits of love inflamed,  
 Which enkindle the eyes of whoso watches her,  
 And pass through, so that each finds the heart.  
 You see Love painted in the face  
 So that none can behold her steadily.  
*Canzone!* I know that you will go speaking  
 To many dames, when I shall send you forth.  
 Now I warn you, since I have trained you up  
 For the daughter of Love, young & smooth, 70  
 That where you go, you say praying,  
 'Direct me to go, since I am sent  
 To her for whose praise I am adorned';  
 And if you will not go as a vain one,  
 Nor remain where are mean people,  
 Endeavour if you can to be made known  
 Alone to a lady, or to a courteous man,  
 Who shall swiftly deserve thee.  
 Thou wilt find Love; with him, her;  
 Commend me to him as you ought. 80

## [XX]

After this sonnet had got abroad a little, because a friend had heard  
 it, his desire moved him to pray me that I would tell him what is Love,

having, perhaps, through the words he had heard, a hope of me beyond what was due. Then I thinking that after such a piece, it would be fine to discourse somewhat, of love, & thinking that my friend should be served, I proposed to speak words in which I should treat of love, & then I said this sonnet.

Love & the gentle heart are one thing;  
 As the Sage in his precept has it;  
 10 And you may dare be one without the other,  
 As well as a rational soul without reason.  
 Nature, when it is amorous, makes  
 Love the Sire, the heart for his abode  
 Within which sleeping he reposes  
 As little and as long as he will.  
 Beauty then appears in wise woman,  
 Which pleases the eyes, so that within the heart  
 Is born desire of the pleasant object,  
 And so abides in it,  
 20 That it causes the spirit of Love to awake.  
 And the like does a valiant man, in a woman.

## [XXI]

After I had treated of Love in the rhyme aforesaid, there came to me the wish to speak words also in praise of this most gentle one, by which I might show how, through her, this love awoke, & how not only it awoke where it had slept, but where it is not in energy & there working wonderfully, made it appear; and then I said;

In her eyes my Lady carries Love,  
 Because she makes that noble which she looks upon.  
 Where she passes, every man turns to see her,  
 And whom she salutes, his heart quakes,  
 10 So that looking down, his whole countenance is changed,  
 And on every fault of his sighs.  
 Flees before her, all anger, & pride.  
 Aid me, Ladies, to do her honour,  
 Every sweetness, every lowly thought  
 Is born in the heart of him who hears her speak,  
 Therefore is he blessed who first sees her.  
 How she looks when she smiles a little,  
 Cannot be told, nor held in the mind,  
 So new & so gentle a miracle is it.

## [XXII]

Not many days after this, it pleased that glorious Lord who refused not himself to die, that he who was the father of so great a marvel as this most noble Beatrice, departing out of this life should ascend to the eternal glory. Therefore, because such departure is woeful to those who remain, and were his friends, and there is no friendship so close as that of a good father with a good child, and this lady was at the summit of goodness, and her father, as many believed, and as was true, was good in a high degree, it is manifest that this lady was bitterly full of grief, & when, according to the custom of the city, ladies with ladies & men with men assembled there, where this Beatrice piteously lamented, — I seeing so many ladies return from her, heard them speak their words of this most gentle one, how she lamented, among which words I heard them say, "Indeed she wept so that whoever saw her might die with pity." Then these ladies passed by, & I remained in so great sadness that some tears then bathed my face; which I concealed, covering my eyes often with my hands; and if I had not expected to hear again of her, since I was in place where most of those ladies passed who came from her, I should have concealed myself immediately when my tears came, & yet tarrying longer in the same place, ladies also passed near me conversing together in these words, "Which of us can ever be glad, who have heard this lady speak so piteously?" After these came others, saying, "This one weeps neither more nor less than if he had seen her as we saw her." Others then said of me, "You shall see this one so changed that he does not appear to be himself." And thus these ladies passing, I heard their words of her & of me (in this manner I have set down), thinking whereupon, I proposed to say such words as I might worthily find occasion, in which words I comprised all which I had heard from these ladies, and, since I should willingly have questioned them, if it had not been blameable, I took occasion to speak as if I had, & as if they had answered me, and I made two sonnets; and in the first I ask whatever I had to ask, & in the other I report their answer, taking that which I heard from them as they would have said to me in reply; & I began the first;

Ye who wear a lowly semblance  
 With downcast eyes showing grief,  
 Whence come you that your colour  
 Appears like that of stone?

40       Saw ye our gentle Lady,  
           Her face bathed in the pity of Love?  
       Tell me, ladies, what the heart says  
       Since I see you go with honest action,  
       And if ye come from so great piety,  
       Please you to stay here with me a little,  
       And hide nothing of her from me.  
       I see tears in your eyes,  
       And I see you come so disfigured  
       That my heart quakes to see you so.

The second;

50       Art thou he who has discoursed with us often  
       Of our lady, alone speaking to us?  
       Thy voice resembles him well  
       But thy sad form appears of quite another.  
       Ah! why weepest thou so cordially,  
       That you compel others to pity thee?  
       Hast thou seen her weep, that thou canst not  
       Conceal at all thy woful mind?  
       Leave us to weep, & to go disconsolate,  
       (And it were sin, if we should not,)  
       Who in her sorrow have heard her speak.  
 60       She has in her face sorrow so wise  
       That who would have beheld her  
       Would fall dead before her.

[XXIII]

After this, in a few days, it chanced that in (some) part of my body  
 there fell on me a grievous infirmity, from which I suffered for many  
 days the bitterest pain, which brought me to such debility, that I was  
 forced to remain like those who cannot move themselves. In the ninth  
 day, feeling my pain as it were intolerable, there came to me a thought  
 of my lady. And when I had thought a little of her, & I returned to  
 think of my debilitated life, and seeing how frail was its duration, even  
 if I were well, I began to bewail myself of so much misery, and, deeply  
 sighing, I said to myself, Of necessity, it must be that the most gentle  
 10   Beatrice will some time die; and then I felt such an amazement of fear  
 that I closed my eyes, and began to work like a raving person, & to  
 imagine in this manner. In the commencement of the wandering which  
 my fancy made, appeared to me certain faces of ladies dishevelled,

who said to me, "Thou too shalt die;" and after these ladies appeared certain different faces horrible to see, who said to me, "Thou art dead." Thus my fancy beginning to wander, I came to that pass, that I knew not where I was, & I seemed to see ladies go dishevelled, weeping in a manner wonderfully sad, & it appeared to me that I saw the sun darkened, so that the stars showed themselves in such a colour that I thought they also wept, & very great earthquakes, & I, admiring in such a fancy, & greatly afraid, imagined that some friend came & said to me, "Now knowest thou not thy wonderful lady is departed from this world?" Then began I to weep very piteously, & not only wept in fancy, but I wept with my eyes, bathing them with real tears. I imagined that I looked towards the heaven & I seemed to see a multitude of angels who returned upward, & had before them a very white little cloud, & I thought these angels sang gloriously, and the words of their song I seemed to hear were these, *Osanna in excelsis*. And others heard I none. Then it seemed to me that the heart, where so much love was, said to me, True it is that our lady lies dead; and through this I seemed to go to see the body in which that most noble soul had been, & so strong was the erroneous fancy that it showed me this lady lying dead, & I thought that ladies dressed her, her head, namely, with a white veil; And I thought her face had such an aspect of humility, that it seemed to me that it said, "I am to see the beginning of peace." In this imagination I felt such humility from beholding her, that I called Death, & said, "Sweetest Death, come to me, and be not rough with me, since thou oughtest to be gentle, seeing where thou hast been. Now come to me who desire thee much. Thou seest that I already wear thy complexion. And when I had seen fulfilled all the doleful mysteries which are used towards the bodies of the dead, I thought I returned to my chamber, & here I looked towards Heaven, & so strong was my fancy, that weeping I began to say with true voice, "Oh beautiful soul, how happy is he who sees thee!" And I saying these words with dolorous sobs, and calling death that he should come to me, a young & gentle lady who was by my bedside believing that my weeping & my words were only for the pain of my infirmity, began to lament with fear, and other ladies who were near the chamber, having compassion of me who wept, & of the lamentation which they saw this lady make, causing her to depart from me, (she who was my nearest blood-relation,) they came towards me to wake me, believing that I was dreaming, & they bade me sleep no more, & not to disorder myself, & on their

thus speaking to me the strong fantasy ceased at the moment when I would say, "O Beatrice! blessed mayest thou be!", and I had already said, "O Beatrice!" And recovering myself, I opened my eyes & saw that I was deceived, and as soon as I had called this name, my voice was so broken with the sob of grief, that these ladies could not understand me, (as I believe.) Add, that I waked, and was much ashamed, although through some admonition of love I turned myself from them, and when  
 60 they saw me, they began to say, He appears as dead, & to say apart, Let us devise how to comfort him. Then they said many things to comfort me, & sometimes they inquired whereof I had had fear; Then I being somewhat reassured, and the imaginary disaster understood by me, I answered them, I will tell you what I have suffered. Then I began from the beginning, & told them unto the end what I had seen, suppressing the name of this most gentle one. Then afterwards, being healed of this infirmity, I proposed to speak words of this which had befallen me, since it seemed to me an amorous thing to hear, & so I said it in this canzone.

70           A gentle dame & young  
              Well adorned with human gentleness  
              Who was there where I often invoked death  
              Seeing my eyes full of sorrow  
              And hearing my vain words  
              Was moved with fear to tears.  
              And other ladies who were apprised by me  
              For what she lamented with me  
              Made her depart  
              And approached to make me hear  
 80           One said Do not sleep  
              And one said Why do you grieve  
              Then I left my new fancy  
              Invoking the name of my lady  
              My voice was so mournful  
              So broken with anguish & tears  
              That I alone heard the name in my heart  
              And with looks of shame  
              That overspread my face  
              Love made me turn towards them  
 90           And such was my colour  
              As the speaking of the death of others brings.  
              Ah let us comfort this one  
              Said one to the other softly

And they said often  
 What seest thou that thou faintest  
 And when I was a little recovered  
 I said, Ladies I will tell it you.  
 While I thought on my frail life  
 And saw how short its term is,  
 Love pitied me in the heart where he dwells, 100  
 Because my soul was so sad  
 That sighing I said in my thought  
 It will befall that my lady will die.  
 Thence I took such dismay  
 That my eyes closed, being weighed down  
 And my spirits were so discouraged  
 That they went wandering each his way  
 Then given up to imagination  
 Out of knowledge, out of truth,  
 Faces of afflicted ladies appeared to me 110  
 Who said to me, Thou wilt die, thou wilt die,  
 Then I saw many vague forms  
 In the vain imagination in which I was  
 And I seemed to be I know not where  
 And to see ladies go dishevelled  
 Weeping & lamenting  
 Who shot up flames of sadness  
 Then methought gradually  
 The sun was darkened & the moon appeared  
 And they wept, he and she. 120  
 The birds fell flying thro the air  
 And the earth quaked  
 And a man appeared to me pale & faint  
 Saying What dost thou knowest thou not  
 Thy lady is dead who was so fair?  
 I lifted my eyes bathed in tears  
 And saw what seemed a shower of manna  
 Angels who returned up into heaven  
 And they bore a little cloud before them  
 After which they cried Hosanna 130  
 And if they had said more I would tell you  
 Then said Love I hide it from you no more  
 Come & see thy lady who lies dead.  
 The fallacious imagination  
 Led me to see my dead lady  
 And when I had seen her  
 Methought ladies covered her with a veil  
 And she bore in her looks true lowliness

Which seemed to say I am in peace.  
 140 I became in grief so humble  
 Seeing in her such finished humility  
 That I said Death I hold thee very gentle  
 Thou shouldst ever be a delicate thing  
 Since thou dwellest in my lady  
 And thou oughtest to have pity & not disdain.  
 See I come to thee with such desire  
 To be of thine that I resemble thee in faith  
 Come since the heart seeks thee  
 Then I departed every grief being fulfilled  
 150 And when I was alone  
 I said looking towards the other kingdom  
 Blessed, o beautiful soul, is whoever sees thee.  
 Ladies, you called me then, I thank you.

## [XXIV]

After this vain imagination, it happened one day that I sitting  
 thoughtful in some place, felt a quaking commence in my heart as if  
 I had been in the presence of this lady, then I say that there came to me  
 an imagination of Love, who appeared to come from that place where  
 my lady stood, & I thought that he said in my heart, "See thou bless  
 the day when I took thee, since thou oughtest to do it," and certainly  
 my heart seemed so glad that it did not appear to me to be my heart,  
 through its new condition; and a little after, these words which my  
 heart said to me with the tongue of love, I saw come towards me a  
 10 gentle lady who was of famous beauty, and was long since the wife  
 of my first friend (Guido Cavalcanti). The name of this lady was  
 Giovanna, save that through her beauty, as some believe, the name of  
 Primavera (The Spring) was bestowed on her, & so was she called.  
 And looking near her, I saw come the wonderful Beatrice. These  
 ladies came near me, one after the other, and I thought that Love spoke  
 in my heart & said, "This first one is named Primavera, only for this  
 coming of today, since I moved the bestower of her name to call her  
 also Primavera, because *prima verra* (she shall first see) the day when  
 Beatrice shall show herself according to the imagination of her faithful  
 20 servant; and if I also wish to consider her name to signify that she is  
 what (the Spring) Primavera is." And then I thought that I said other  
 words to myself, that "whoever wishes to consider subtilly this Beatrice,  
 would call her Love, through the strong resemblance which she has



to me," whereupon I afterwards musing, proposed to write in rhyme to my first friend, suppressing certain words which it seemed fit to omit, I thinking that also his heart would admire the beauty of that gentle primavera (spring), and I said this sonnet;

I felt awaken within my heart  
 An amorous spirit which slept,  
 Then saw I Love come from far 30  
 So cheerful that hardly I knew him  
 Saying, Bethink thee to do me honour;  
 And at each word, he smiled;  
 And my lord remaining with me a little while,  
 I looking in that quarter whence he came,  
 Saw Mona Vanna and Mona Bice  
 Come towards that place where I was,  
 The one marvel after the other;  
 It is as if my mind said to me again,  
 Love said to me, This is Primavera, 40  
 And this is called Love, who so resembles me.

## [XXV]

Could any person capable of clearing up these things, here doubt of that which I say of Love, as if it were a thing by itself, & not only an intelligent substance, but as if it were a corporeal substance, which in reality is false, since Love is not by itself as a substance but is an accident in a substance, and as I may say of it, as if he were a body, nay, as if he were a man, appears from three things which I say of him. I say that I saw him come; and to come imports locomotion, and, according to the philosopher, body alone can be locomotive. If it appear that I rank Love as a body, I say also of it, that he laughs, & that he speaks, which things seem to be proper to man, especially laughter, 10 & therefore it seems I make him a man. To clear this matter, as far as the present necessity requires, we must first understand, that anciently there were no speakers of Love in the vernacular tongue, on the contrary, the speakers of love were certain poets in the Latin tongue, (among us, I say) that happened which happened in other nations, and still happens, that as in Greece not vernacular but lettered poets handled these things, and not many years have passed since those vernacular poets appeared who speak rhyme in the vernacular; so much is to be said of verses in Latin (if with any adequateness & mark) that there is too little time; and if we wish to regard the Occitan dialect 20

(Langue d'Oc) or the Northern French (Langue d'Oui) we do not find these things before the present time, for five hundred years. And the reason why some conspicuous persons had the fame of knowledge & poetry is that they were the first (writers) in the Northern French (Langue d'Oui). And the first who began to speak as a vernacular poet, did so, because he wished to make his mistress understand his words, to whom latin verses were not intelligible. And this is against those who rhyme on other than amatory subjects, because that mode of speaking was first used to speak of Love. Therefore, since to poets  
 30 may be conceded a greater license of speech than to prose speakers, and these speakers in rhyme are nothing else than vernacular poets, it is fit & reasonable that they should be indulged in a greater liberty of speech than other vernacular speakers. Therefore if any figure or rhetorical trope is conceded to poets, it is conceded to the rhymers. If then we find that the poets have addressed inanimate things as if they had sense or reason, & have made them speak together & not only things true, but things not true, that is, have spoken of things which cannot speak, & have said that many accidents speak, as if they were substances & men, it is fit that the speaker in rhyme should do the like,  
 40 not indeed without reason, but with reason, which might be expressed in prose. That the poets have spoken in this manner appears by Virgil, who says that Juno, that is, a goddess unfriendly to the Trojans, spoke to Æolus, lord of the winds, as in the first of the Æneid;

Æole namque tibi, &c

and that this lord replied;

Tuus, o regina, quid optes  
 Explorare labor; mihi jussa capessere fas est

In the same poet, an inanimate thing speaks to animated things, in the Second of the Æneid;

50 Dardanidae duri

In Lucan, an animated thing speaks to an inanimate;

Multum Roma tamen debes civilibus armis.

In Horace, a man speaks to his own knowledge as to another person, and not only are the words those of Horace, but he speaks them as out of the midst of Homer in his *Ars Poetica*;

Dic mihi Musa virum.

In Ovid, Love speaks as if it were a human person, in the beginning of the book called *The Remedy of Love*;

Bella mihi video, bella parantur, ait.

And hence it is manifest to whosoever hesitates at any part of this my little book, & provided that some coarse person do not take a license from it, I say that neither the poets speak thus without reason, nor ought the rhymers to speak thus not having some reason in them of that which they say. Since great shame would accrue to him who should rhyme things under the guise of a trope or rhetorical figure, & being interrogated, should not know how to strip his words of such a garment in a guise that they should have a true meaning. And this my first friend & I knew very well those persons who rhymed so absurdly. 60

[XXVI]

That most gentle lady of whom we have discoursed in the preceding words, came into so great grace of the people, that when she passed through the street persons ran to see her, whence a miserable joy came to me, and when she was near any one, so much honour came into that person's heart, that he dared not lift up his eyes nor reply to her salute[.] And of this, many as witnesses could testify to what was incredible. She, crowned & clothed in humility, went showing no glorying in that which she saw or heard. Many said, when she had passed, "This is not a woman, but is like one of the most beautiful angels of heaven." Others said; "This is a wonder, & blessed be the Lord who knows how to work so wonderfully." I say that she showed herself so gentle & so full of charms, that those [who] saw her felt in themselves an excellent beauty and so sweet that they did not know how to express nor was there any one who could look at her who at first without sighs. These & more wonderful things proceeded from her well & virtuously. Wherefore I thinking thus wishing to take up again the pen in her praise, proposed to speak words in which I should give to understand her wonderful & excellent works to the end that not only such as could see her with eyes, but also others might know of her what I could make known by words & then I said this sonnet. 10 20

So gentle & so gracious appears  
 My Lady when she salutes others,  
 That every tongue trembling becomes mute,  
 And the eyes dare not behold her.  
 She goes on hearing herself praised  
 Benignly clothed with humility  
 And it seems that she is something descended  
 From heaven to show a miracle in earth.  
 She shows herself pleasing to whoso beholds her  
 That she sends through his eyes a sweetness to the heart  
 30 Which none can apprehend who does not taste it;  
 And it seems that from her lips proceeds  
 A soft spirit, full of Love,  
 Which goes to the soul, saying, Sigh.

[ (xxvii) ]

I say that this my lady came into such grace that not only was she  
 honoured & praised, but through her were many honoured & praised.  
 And I seeing that, & wishing to make it known to such as saw it not,  
 proposed also to speak words in which this should be signified, & then  
 I said this sonnet.

40 He sees perfectly all wellbeing  
 Who sees my lady among ladies  
 Those who go with her are holden  
 To render thanks to God for her beautiful grace.  
 And her beauty is of such virtue  
 That no envy proceeds from it to others  
 Rather it makes them go with her clothed  
 With the gentleness of love & of faith  
 The sight of her makes everything humble  
 And does not make her alone pleasing  
 50 But each through her receives honour  
 And in her acts she is so gentle  
 That no one can recall her to mind  
 Without sighing in the sweetness of Love.

[XXVII (xxviii)]

After this I begun to think one day on what I had said of my lady  
 in the two preceding sonnets, & considering that I had not spoken of  
 that which in the present time wrought in me it seemed to me that I  
 had spoken the truth defectively, & therefore I proposed to add words

in which I should say how her virtue wrought in me & not thinking that this could be told in the shortness of a sonnet I begun this canzone.

So long has Love held me  
 And trained me to his lordship  
 That as it was strong in me at first  
 So now it remains sweet at my heart, 10  
 Therefore when his courage so seizes me,  
 That it seems the spirits flee away,  
 Then my frail soul feels  
 Such sweetness that my face grows pale.  
 Then Love in me takes so much virtue  
 That he makes my spirits go speaking  
 And they issue forth calling  
 My lady to give me more favor;  
 This happens wherever she sees me,  
 And so humble is she that you would not believe it. 20

[XXVIII (xxix)]

How is the populous city become solitary and she is a widow who was queen of nations[.] I was still in the preparation of this canzone & had completed this stanza abovewritten when the Lord of justice called this most gentle one to glorify, under the sign of the Queen, the Blessed Mary, Himself, whose name was always in the utmost reverence in the words of this Beatrice. And although it might be grateful here to say somewhat of her departure from us, it is not my design to treat it here for three reasons; first, that such is not the present argument if we will respect the proem which precedes this book. Secondly that even if it were within our present design yet my tongue 10 would not be sufficient to treat that as it ought to be treated; Thirdly, that supposing both the first & the second, it is not fit that I should treat of that which being treated would require that I should be a praiser of myself, which thing is entirely blameable in whatsoever person. And therefore I leave such a discourse to another commentator. Nevertheless since several times the number nine has occurred in the foregoing words, whence it seems that it was not without reason & in her departure that number seems to have had much reason, it may behove us here to say something as far as belongs to the subject. Wherefore I will say first how it had place in her departure & then will assign 20 some reason why this number was so friendly to her.

## [XXIX (xxx)]

I say that her soul departed, (according to the time-measure of Italy) in the first hour of the ninth day of the month: and according to the measure of Syria she departed in the ninth month of the year since the first month there is Tismin which with us is October, & according to our measure, she departed in that year of our era (that is, in that year of the Lord,) in which the perfect number was completed nine times in that century of the world in which she was placed, and she was of the thirteenth century of Christians[.] And this may be one reason of it. Since according to Ptolemy, & according to the Christian truth there be nine heavens which revolve, and according to the faith of Astrology these heavens are operative here below according to their united habitude, this number was friendly to her, to give to understand that in her nativity all the nine moveable heavens went perfectly together; this is one reason of that. But more subtilly thinking, according to the ineffable truth, this number was herself, I speak by similitude, & that I mean thus.

The number three is the root of nine since, without any number, multiplied by itself it makes nine as we see plainly that three times three make nine. Then if three by itself is the factor of nine, and the (factor or) maker of miracles is three, that is, Father, Son, & Holy Spirit which are three & one. This lady was accompanied by this number of nine, to give to understand, that she was a nine, that is a miracle, whose root that is of the miracle, is only that wonderful Trinity. Perhaps also by a more subtle person this would appear in more subtle reason; but this is what I see, & what pleases me more.

## [XXX (xxxi)]

After this most gentle lady had departed from this world this city remained as it were a widow & despoiled of all dignity. Wherefor I also lamenting in this desolate city wrote to the princes of the land somewhat of her estate. And if any one should blame me that I do not here set down the words which follow what I here quote, I excuse myself because my design was not from the beginning to write otherwise than for the people. Therefore since the words which follow those which are quoted, are all latin, it would be out of my design, if I wrote them and the like intention I know that this my first friend had, to whom I write, that is, since I wrote to him only in the vernacular.

[XXXI (xxxii)]

After my eyes had for some time wept & were so wearied that I could not relieve my sadness I thought of relieving it by some sad words & then I proposed to make a canzone in which lamenting I conversed of her, my grief for whom was made the destroyer of my life, & I begun

Eyes grieving for pity at heart Have suffered the pain of tears So that they remain vanquished Now if I wish to relieve the woe Which little by little leads me to death It behoves me to speak And because I remember that I spoke Of my lady whilst she lived Gentle ladies willingly with you I will not speak to others Than to a gentle heart which is a lady And I will then say of her weeping That suddenly she has gone to heaven And has left Love grieving with me.	10
Beatrice is gone into high heaven Into realms where the angels have peace And stands with them & you ladies has she left Not there has the quality of cold rapt her Nor that of heat, as it has rapt others, But it was her great benignity Which shining from her humility Passed the heavens with so much virtue That it made the Eternal Sire wonder So that sweet desire Came to him to summon so much health And made her come to him from here below, Because he saw that this troublesome life Was not worthy of so gentle a being.	20
Parted from her beautiful person Full of grace the gentle soul And mounted glorious into worthy place. Who weeps her not when he speaks of her Has heart of stone, so wicked & base That a benign spirit could not enter there. There is not in a bad heart so high genius That can imagine anything of her, And therefore such will not weep for her.	30 40

But sadness & sobs of grief  
 And a death of sorrow  
 And a life despoiled of all solace  
 Comes to such as at any time saw in thought  
 What she was, and how she is taken.  
 My sighs give me deep anguish  
 When thought in the deep mind  
 50 Brings to me that which has cut my heart.  
 And often thinking on death  
 Comes to me a desire of it so sweet  
 That it changes the color of my face  
 When the thought of her becomes fixed  
 Pain attacks me from every side  
 That I recover myself through the pain I feel  
 And I become such  
 That shame drives me from the company.  
 Then weeping alone in my sorrow  
 60 I call Beatrice & I say Art thou too dead  
 And whilst I call her I am consoled  
 With weeping & with sighing  
 My heart pines away wherever I am,  
 So that it wearies whoever sees it  
 And what has been my life since  
 My lady went into the new world  
 No tongue can tell  
 And yet, o my Ladies, though I should desire it,  
 I should not know how to tell you what I am  
 70 Bitter life has so afflicted me  
 And it is so injured  
 That every man seems to say to me, I abandon you  
 Seeing my fainting  
 But be it as it may, my lady sees it,  
 And I hope yet a reward from her  
 My pious canzone now go lamenting  
 And find the dames & the damsels  
 Unto whom thy sisters  
 Were wont to carry joy  
 80 And thou who art a daughter of sorrow  
 Go disconsolate & stand with them  
 Sad that Beatrice more beautiful than all  
 Is gone to the feet of the Lord  
 And has left Love with me lamenting.



## [XXXII (xxxiii)]

After this canzone was said, one came to me who in the degrees of friendship is friendly to me, next to the first, and this one was so near in blood to that beautiful person that none was more near than he. And when he conversed with me he prayed me that I would say to him something for a lady who was dead and he feigned his words so that it appeared that he spoke of another who was certainly dead, therefore I becoming sensible that this one spoke only of that blessed soul, said that I would do that which he had entreated of me. Therefore then thinking I proposed to make a sonnet in which I bewailed myself, & to give it to this friend so that it appeared that I had made it for him, and thus it was; 10

O gentle hearts, whom pity desires,  
 Come to hear my sighs,  
 Which disconsolate go their way;  
 And but for them I should die with grief,  
 Because my eyes would be worse than I could bear,  
 Weary of weeping so much for my lady,  
 That they would choak the heart by lamenting.  
 You shall hear them often call  
 My gentle lady who is gone away 20  
 To the world worthy of her virtue,  
 And despise now this life  
 In the person of the mourning soul  
 Abandoned by her welfare.

## [XXXIII (xxxiv)]

After I had spoken this sonnet thinking that this was for him who designed to ask it, as if it were made by him I saw that this service appeared to me poor & naked for a person so near to this beloved one. And therefore before I gave him the abovewritten sonnet, I said two stanzas of a canzone, the one indeed for him, & the other for me. And though to one who should not read attentively it might seem that both of them were spoken by one person, yet whoever looks at them attentively will see that different persons, that one does not call his lady and the other does as plainly appears. This canzone & the abovewritten sonnet I gave to him, saying to him that I had made it for him alone. The canzone begins 10

*How often, alas, I remember.*



had been aware of them. When I saw them, I rose, & saluting them I said, "I was just now in another place, & I was thinking of that." Then these departing and I returning to my work, that is, of drawing, whilst I wrought, the thought came to me of saying words in rhyme as for an Anniversary piece to her, and to write it to them who came to me; & I said then this sonnet which has two beginnings; one is; 10

Into my thought had come  
The gentle Lady who for virtue  
Was by the most high Lord  
Placed in the heaven of humility, where is Mary,  
&c &c

The second is;

Into my thought had come  
That gentle lady whom Love mourns 20  
To that degree that her virtue  
Would draw you to see what I do.  
Love who in the mind feels her,  
Was waked in the dissolved heart,  
And said to my sighs, Go forth  
For each may go lamenting.  
Forth issued they from my breast  
With a voice which often leads  
Sad tears to my sad eyes  
But those which go not forth, with greater pain 30  
Come saying, O noble mind!  
Today the year is complete, since thou didst  
mount to heaven.

[XXXV (xxxvi)]

Then for some time although I was in a place in which I remembered the time past, I remained very thoughtful, & with painful thoughts so that they made me appear abroad a spectacle of fright. Therefore I becoming sensible of my state, lifted my eyes to see if others saw me. Then I saw that a gentle lady from a window looked at me so piteously that all pity appeared collected in her. Therefore because when the wretched see in others pity for them so much the more they lament as having pity of themselves, I then perceived my eyes begin to wish to weep & yet fearing to exhibit my vile life I withdrew myself from the eyes of that gentle person & said to myself "It cannot be that with this pious lady there should not be very noble love" then I proposed 10

to say a sonnet in which I should speak to her, & I comprised in it all which is narrated in this account, and I began.

20

My eyes beheld how much compassion  
 Appeared in your figure  
 When you saw the deeds & the form  
 Which from grief I many times showed  
 Then was I aware that you contemplated  
 The quality of my dark life  
 So that the fear entered my heart  
 Of showing my vileness in your eyes  
 And I took myself from before you, feeling  
 That the tears started from my heart  
 Which were moved by sight of you  
 Then I said in my sad soul  
 Blessed is in that lady the love  
 Which makes me weep thus.

## [XXXVI (xxxvii)]

It afterwards happened that whenever this lady saw me she made a piteous face & of a pale colour, as it were, like that of love. Therefore I often was reminded of my most noble lady who always showed a similar colour, & truly many times not being able to weep nor to relieve my sadness I went to see this compassionate lady, who seemed to have drawn tears out of my eyes by the sight of her, & then there came to me the will to say words also, speaking to her, & I said this sonnet.

10

Colour of Love and semblances of pity  
 Have never taken so wonderfully  
 The face of the lady

## [XXXVII (xxxviii)]

I came so far through the sight of this lady that my eyes begun to delight too much to see her, wherefore often I tormented myself in my heart & held myself for very vile, & many times I blasphemed the vanity of my eyes & said to them in my thought; Now I have accustomed you to cause to weep whosoever saw your sad condition, & now it appears that you wish to belie it for this lady who looked at you but who would not have looked at you, had not the thought so much weighed on her of the glorious lady whom you were wont to lament. But inasmuch as you can, cause that I remind you of her, O evil eyes! that never until after death your tears shall be restrained. And when I had thus spoken, myself to my eyes, & the largest sighs assailed me, and painfulest, — to the end that this battle which I had with myself should not remain only by the wretch who felt it I proposed to make a sonnet, & to comprise in it this horrible condition, & I said thus;

The bitter tears which ye shed  
 O mine eyes for so long time  
 Made others wonder  
 With pity as ye see  
 Now methinks ye would forget it  
 If I, on my part, were such a felon  
 That I did not disturb you with every reason  
 Reminding you of her whom ye lamented  
 Your vanity makes me think  
 And alarms me so that I vehemently fear  
 The sight of the lady who beholds you;  
 Ye should never until death  
 Forget our lady who is dead;  
 So says my heart, & then sigheth.

## [XXXVIII (xxxix)]

I recovered then the sight of this lady in so new condition that many times I thought of her as of a person who pleased me too much & I thought of her thus; This is a gentle fair young & wise lady, who has appeared perhaps through the will of love in order that my life might repose & many times I thought more amorously, so that the heart consented in it that is, in its reasoning & when I had consented so, I reconsidered it as moved by reason, & I said to myself; Ah! what thought

is this, that in so vile mode would console me, & not let me think otherwise? Then arose another thought & I said to myself — Now thou  
 10 hast been in so much tribulation, why wilt thou not withdraw thyself from so much bitterness? Thou seest that this is one breathing which may bring the desires of love forward & is moved by so gentle a party as that of the eyes of this lady who has shown herself so pitying. Wherefore I having often thus contended with myself yet would not say any words, & because the battle of thoughts conquered those who spoke for her, methought it behoved me to speak to her & I said this sonnet, which begins;

Gentle thought which speaks of you  
 Comes often to stay with me  
 20 And talks of love so softly  
 That it makes the heart consent to him  
 The soul says to the Heart, Who is this  
 Who comes to console our mind?  
 And is its virtue so strong  
 That it will suffer no other thought to abide?  
 He answered her; O thoughtful soul  
 This is a new little-spirit of love  
 Which brings its desires forth to me  
 And its life & all its strength  
 30 Is moved by the eyes of this pitying one  
 Who so concerned herself in our sufferings.

And I call that gentle, inasmuch as it speaks of a gentle lady, which, on other grounds, was most vile. I make in this sonnet parties of myself, according as my thoughts were divided in two; the one party I call Heart, that is, appetite; the other I call Soul, that is, reason; and I speak as one speaks to the other. And that it is fit to call the appetite Heart, & the reason, Soul, is very manifest to those to whom I am pleased that this should appear. It is true that in the preceding sonnet I make the party of the Heart counter to that of the Eyes and this appears  
 40 contrary to that which I say in the present and therefore I say that there also I design the Heart for the appetite since I had a greater desire to remember that most gentle Lady of mine than to behold this one[.] Though I had some appetite for this yet it appeared to me slight. Thus it appears that one saying is not contrary to the other.

## [XXXIX (xl)]

Against this adversary of the reason arose, one day, as it were in the ninth hour a strong imagination in me that I thought I saw this only Beatrice in those bloodred garments in which she first appeared to my eyes and she seemed youthful, of the same age as when I first beheld her. Then I began to think of her & recollecting her in the order of the past time my heart began to repent itself bitterly of the desire to which it had been so basely abandoned for some days, contrary to the constancy of reason. And this mischievous desire being driven out my thoughts turned themselves all to their most gentle Beatrice & I say, that, from that hour forward I began to think so, with all my heart  
 10  
 ashamed, that the spirits manifested this many times because as it were all said in their outgoing that which was thought in the heart, namely, the honour of this most gentle one & how she had parted from us. And it often happened that some thought had in it so much grief that I forgot it and there where I was by this rekindling of sighs my intermitted weeping was renewed in a manner that my eyes appeared to be two things which desired only to weep & it often happened that through the long continuing of the weeping a purple colour came out around them which was wont to appear for some witness to others, whence it seemed that they were fitly punished for their vanity. So that thence-  
 20  
 forward they could not look at any person who looked at them in a manner to draw them to an understanding. Wherefore I willing that such wicked desire & vain temptation should appear destroyed, so that the rhymed words which I had before said could not breed any doubt proposed to make a sonnet, in which I should comprise the sense of this state of mind & I said

Alas, through the force of many sighs  
 Which proceed from the thoughts which are in the heart  
 The eyes are conquered & have no strength  
 To look at the person who looks at them.  
 30  
 And they are come to that, that they seem two desires  
 Of weeping & of showing grief.  
 And often they so lament, that Love  
 Encircles them with a crown of martyrs.  
 These thoughts & the sighs which I cast out  
 Become within the heart so bitter  
 That Love there faints and so suffers  
 Because they have in these dolorous (eyes)

40

Written the sweet name of My Lady,  
And many words, of her death.

I said, Alas! so much was I ashamed that my eyes had been thus frivolous.

## [XL (xli)]

After this tribulation it happened at that time that many people came to see that Blessed image which Jesus Christ left to us, for the example of his most beautiful figure, my Lady gloriously beholds, that some pilgrims passed by a road which is as it were the midst of the city where was born, lived, & died the most gentle Lady, and they went (as it appeared to me) very thoughtful. Then I, thinking on them, said to myself, These pilgrims appear to me to come from distant parts, & I do not believe that they have even heard speak of this lady, & they know nothing of her; rather their thoughts are of other things, than  
10 of those here; they perhaps are thinking of their distant friends, whom we do not know. Then I said to myself I know that if they were of the neighboring country, they would appear in some sort disturbed passing through the midst of this painful city. Then I said to myself, If I could detain them a little I would make them weep before they go forth of this city, because I would speak words which should cause to weep whoever heard them. Then these having passed out of my sight, I proposed to make a sonnet in which I should signify that which I had said to myself & to the end that it should appear more piteous I proposed to speak as if I had addressed them, & I said this sonnet;

20

Ah Pilgrims who go thoughtful  
On things perhaps which are not here present,  
Come ye from so distant a tribe  
As ye show in your aspect  
That ye do not weep as ye pass  
Through the midst of the mourning city,  
As those persons who seem  
To know nothing of its woe.  
If you will stay & hear it  
Verily my heart with sighs tells me  
30 That ye shall go forth of it with tears  
It has lost its Beatrice;  
And the words which man can say of her  
Have power to make others weep.



I said Pilgrims, in the large sense of the word as pilgrims may be understood in two senses in a liberal & a strict one, in the one, inasmuch as whosoever goes out of his country is a pilgrim; in the other, one is not a pilgrim unless he goes towards the house of St James, or returns. There are moreover three modes in which those people are properly distinguished who travel in the service of the Most High[.] They are called Palmers who go beyond sea, whence they often fetch home palms. They are called Pilgrims as many as go to the house of Galizia because the sepulchre of St James was farther from his country than of any other apostle. They are called Romans (Romei) as many as go to Rome, thither, where these whom I call Pilgrims were going. 40

## [XLI (xlii)]

Then two gentle ladies sent to me praying me that I would send them some of these my rhymed words; and I considering their nobility, proposed to send them these, and to make something new which I might send them with these, so that I might more honorably fulfil their requests; and I then said a sonnet which tells of my state, & sent it to them in company with the preceding, & with another which begins, *Come to hear* &c. The sonnet which I then made, is;

Beyond the hope which goes largest  
 Passes the sigh which comes from my heart,  
 New tidings, that Love weeping placed in it, then draws up again; 10  
 When he is come there where he would be,  
 He sees a lady who receives honour,  
 And shines so that by her splendour  
 The pilgrim soul beholds her;  
 Sees her such that when he tells me,  
 I understand him not; so subtilly he speaks  
 To the mourning heart that he makes it speak.  
 I know that he speaks of that gentle one,  
 Because often he mentions Beatrice,  
 So that I understand him well, o Ladies dear! 20

## [XLII (xliii)]

After this sonnet, appeared to me a wonderful vision, in which I saw things which made me determine to say no more of this Blessed one, until I could more worthily discourse of her; and to come at that, I study to the utmost, as she verily knows. So that, if it shall be the

pleasure of Him to whom all things live, that my life should continue for some years, I hope to say of her that which was never said of any one; and then may it please him who is the Lord of courtesy, that my soul, if it be possible, may go to see the glory of Him who is blessed through all ages.

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End of the New Life.

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## Notes for the Introduction

1. The Introduction as reprinted here has been revised only slightly, but the notes for it have been considerably increased in number and length, and placed, as the notes for the translation have been, after the translation.

2. *The Complete Works of Ralph Waldo Emerson*, Centenary Edition, Boston, 1903-04, XII, 240; note, p. 456. *The Letters of Ralph Waldo Emerson*, ed. Ralph L. Rusk, New York, 1939, II, 179-180, 184. From whom he had borrowed the Italian work he did not say.

3. *Dial*, I (January 1841), 401-402.

4. *Letters*, II, 406. What work he meant by the Life of Dante which on 7 July 1841 he intended to take with him on a visit to Hingham and Nantasket Beach is not clear. (Letter to Caroline Sturgis, in the Harvard College Library.)

5. *Letters*, III, 91.

6. *Memoirs of Margaret Fuller Ossoli*, Boston, 1852, I, 240-241.

7. *Letters*, III, 102.

8. *Letters*, III, 183-184. She replied, 17 August 1843: 'How could I fail in answering your last to speak of the translations of Dante & their paraphrase. I am impatient to see these leaves. Where there is a will, there is a way *surely*' (*Letters*, III, 201, n.339). The versions by Ellery Channing have not been located.

9. Journal Z, Part 2, p.162 in MS, and Journal R, p.50 in MS, in H.C.L.

10. *Journals of Ralph Waldo Emerson*, ed. Edward Waldo Emerson and Waldo Emerson Forbes, Boston, 1909-14, VI, 366.

11. *Journals*, VI, 418. Emerson meant here that the *New Life* issued 'intimately from the promptings of the Oversoul' and so was an 'ultimate phrasing of divine truth not to be improved upon.' (E.G. Sutcliffe, *Emerson's Theories of Literary Expression*, University of Illinois, 1918, p.38.)

12. MS in H.C.L.

13. In a letter to Emerson, 21 July 1843, in H.C.L., Bradford wrote: 'I am glad to hear of the translation of the Vita Nuova going on.' (*Letters*, III, 186.)

14. Letter in H.C.L.

15. Letter in H.C.L.

16. Letter in H.C.L.

17. Letter in H.C.L. The *M* stands for Margaret Fuller.

18. Letter in H.C.L.

19. *Letters*, III, 397-398.

20. The two Dantes which in October 1855 Emerson got out to send to George P. Bradford, and the Dante which Bradford received, might refer to Emerson's translation and Ellery's paraphrase, but one cannot tell. (See *Letters*, IV, 534.)

21. *Journals*, VII, 328-329.

22. *Works*, VII, 407. He himself may have carried this work with him on one of his westward journeys. (E. W. Emerson, *Emerson in Concord*, Boston, 1888, p.181.)

23. *Works*, VII, 205.

24. "I . . . send you the promised old copy of the 'Vita Nuova,' which should have come sooner, but I found its coat quite too bad, & had to find it a new one more worthy of your hands." (*Letters*, V, 78; and see note 35, below.)

25. *Letters*, V, 187.

26. Inside the back cover of the copy alluded to here, still among Emerson's books, one finds written 104. On pages 104-105 Norton had quoted from Ciconara's *Storia della scultura*.

27. *Letters*, V, 531.

28. For a few days in 1870 Emerson had a volume containing the *Vita Nuova*, but one does not know whether he read the work at this time. See the second paragraph of note 43, below.

29. The first published American translation of any considerable portion of any work by Dante was T. W. Parsons' *The First Ten Cantos of the Inferno*, which was published in July 1843, the very month that Emerson wrote to Miss Fuller that he had translated the *Vita Nuova*.

30. The translation was unknown when Professor Rusk came upon the Emerson letter of 11 July 1843, which he published in the *Letters* in 1939.

31. Modern languages were not regularly taught in the colleges of this country at the time when he was an undergraduate, and Italian seems to have been first taught at Harvard by Charles Folsom, in 1821 or 1822, after Emerson had graduated. However, Emerson might have had some lessons during his college years, or might have received some guidance in the study of the language before he left for Europe in December 1832. He certainly made an effort to learn it at least as early as the period between December 1832 and July 1833. (*Letters*, I, xlvii, 91-92, 364; and J. C. Mathews, 'A Note on Emerson's Knowledge of Italian,' in the University of Texas *Studies in English*, 1942, pp. 196-198.)

32. The prose parts of Dante's work are translated as prose; so, too, are the poetic parts, although these are indented or set off as poems, and for the most part are translated line by line. Whereas the text which he was following not only set off and indented the poems as units, but also used additional indentation to mark the quatrains and tercets of the sonnets and the stanzas of the longer poems, Emerson never used additional indentation to show the divisions of the sonnets, but did use it to mark the stanza divisions of two of the longer poems (pp. 15d-16c and 28d-29c [in XIX and XXXI]), and he separated the two stanzas of a third poem by means of a short horizontal line (p. 30d. [XXXIII, 31]). The number of lines in his translation of the poems agrees exactly with the number of lines in the Italian text except in two instances, in each of which, by rendering two lines in one, he translated a sonnet in thirteen lines (pp. 30a & 36a [in XXXII and XLI]). As a rule, too, he capitalized the beginning of each line. The manner in which he usually translated line by line may be seen in his rendition of the first two of Dante's poems in this work ('A ciascun' alma presa' [at III, 45] and 'O voi che per la via' [in VII]): each line translates in its turn the corresponding line of the Italian — exactly, so far as the line arrangement is concerned. Two examples of slight departure from the pattern may be seen in his version of 'Venite à intender' (p. 30a [XXXII]), in which he inverted the order of the first two lines, and 'Quantunque volte' (p. 30d [XXXIII]), in which he translated in the 25th line a verb which in the Italian comes in the 26th line; in both of these instances the variation was made for the sake of clearer and smoother English. That he should have translated the

poetry into prose is perfectly consistent with his expressed ideas on translating. 'It is very certain,' he wrote in 1848, in a notice of Dr. John Carlyle's translation of the *Inferno*, 'that all the tribe of English metrical versions of the great poets . . . must give place to exact versions word for word, without rhyme or metre.' (*The Massachusetts Quarterly Review*, I, September 1848, 527. See also the letter of 11 July 1843, p. vi, above.)

33. Further discussion of the weaknesses of the translation is included in "Additional Comments . . ." appended to this group of notes for the Introduction and entered as note 50.

34. This 1576 edition has no explanatory notes; it does have an extremely brief listing, in the margins, of topics treated in the text. The word *nuova* in the title is printed *nvova*, and the words *truovava*, mentioned in the next paragraph of the Introduction to this present edition (p. ix), and *nuovi* and *ha ver*, mentioned in note 40, below, are printed *truouaua*, *nuoui*, and *ha uer*. In this text *u* is sometimes printed as *v*, and *v* is often printed as *u*; but in the editorial notes and comments of the present edition of Emerson's translation, such spellings have in most cases been normalized.

35. The pages of the book, which now measure three and three-fourths by six inches, obviously have been trimmed, for some of the page numbers have been partially cut away. See note 24, above.

36. Mrs. Perkins deposited the book in the Library in May 1942.

37. In another hand (that of S. G. Ward?) there is written, below Emerson's initials, '1840?' — and below this date, 'E. H. Perkins from S.G.W. May 1897.' The date 1840 seems to be an error; see note 24, above. Moreover, Emerson had the book in 1843.

38. Sections III, IV, V, VI, VII, VIII, X, XI, XII, XIII, XVIII, XIX.

39. As Paget Toynbee long ago pointed out (*Dante Studies*, Oxford, 1921, pp. 114-116 — and see also the quotation from C. Witte, 1876, in T. W. Koch, *Catalogue of the [Fiske] Dante Collection*, Ithaca, N. Y., 1898-1900, I, 83), this edition was defaced by censors before it was allowed to leave the press; allusions to the Deity, quotations from Scripture, words with sacred associations, etc., came under the ban. Words were frequently altered, and sometimes omitted. Occasionally a whole sentence was radically changed (as at the beginning of section XXII and in XXVI, 9-10). The words 'Osanna in excelsis' were omitted from XXIII; the reference to John the Baptist, from XXIV; the quotation from *Lamentations*, from XXVIII and XXX (in the last case throwing a whole paragraph into confusion); and the reference to Beatrice was removed from the closing sentence of the book. This last mutilation Toynbee calls 'cruel and senseless,' destroying 'the whole significance of this impressive passage.'

40. In the opening paragraphs the 1576 text reads *truovava, libro, graziosa, veniens donabitur, camera, nostra, disposata, nuovi, virtuosamente, donnus, quiete, Vidi, è più lucente*, and *sembrar* where the *testo critico* of 1921 reads *trova una, libello, gloriosa, qui veniens dominabitur, alta camera, vestra, dispon-sata, nobili, molto virtuosamente, dominus, salute, Vide, è lucente*, and *membrar*, and so accounts for Emerson's *was found* (I, 2), *book* (I, 3), *gracious* (II, 3), *veniens donabitur* (II, 14), *chamber* (II, 15), *our* (II, 18), *disposed* (II, 24), *new* (II, 28), *virtuously* (III, 8), *donnus* (III, 21), *peace* (III, 24), *Vidi* (III, 28), *is most bright* (III, 50), and *seen* (III, 52). Similarly, the 1576 text gives Guido Cavalcanti's name and all of the sonnet 'Vedeste al mio parere' (III, 60-75), and

omits the formula which is used in the *testo critico* to introduce the poems ('lo quale comincia' plus the first few words of the poem to follow).

The Sermartelli text has *Vdendo* for *Udendo*, and Emerson took the word as *Vedendo* and wrote *seeing* (VIII, 11); *al manco* for *alquanto*, and RWE copied *al manco* and then wrote *at hand* (XI, 6); *tre mare* (divided without a hyphen at the end of a page) for *tremare*, and RWE at first wrote *three seas* (XI, 9); *prima* for *per rima*, and RWE wrote *first* (XII, 33); *sō* for *son*, and RWE wrote *know* (XII, 36); *degnà mente* (divided without a hyphen at the end of a line) for *degnamente*, and RWE at first wrote *with a worthy mind* (XIV, 8); *impotenza* for *in potenza*, and RWE at first wrote *impotence* (XXI, 4); *ha ver'* for *haver'*, and RWE wrote *I had... the truth* (XXVII, 4).

There are, indeed, many faults in the text, and in the notes for the translation attention has been called to more than one hundred. See, for examples of the omission of words, the notes for III, 8; II, 15; IX, 11, 18; XIV, 30; XIX, 57; XXV, 18, 20; XXVIII, 18; XXIX, 8; — of the presence of an extra word, III, 50; XXII, 32; XXVI, 14; XLII, 3; — of the printing of two words as one, or of change in spelling, I, 2; III, 72; XX, 13; XXI, 4, 11; XXII, 22; XXIII, 101; XXIV, 20; XXXVIII, 13; — of the printing of one word as two, II, 26; VII, 13; VIII, 14; XXI, 4. The accent on *chè* is omitted, with the result that *che* meaning *for* or *because* is confused with the conjunction *che* meaning *that* and the pronoun *che*, meaning *which*; and *è*, meaning *is*, sometimes is printed without the accent, whereas *e*, meaning *and*, sometimes is printed with an accent (for examples see notes for III, 45, 63, 68, 72, 75; XLII, 33; XIX, 12, 19, 66; XXII, 40, 49; XXIV, 39; XXV, 18; XXXI, 15, 26, 81, 83; XXXVII, 9). Sometimes sentences are illogically punctuated and words wrongly grouped; sometimes commas are so placed as to separate elements that should not be separated, sentences are run together with only a comma between them, and dependent sentence elements are punctuated as sentences, with a period (see notes for II, 8; III, 14, 38, 40; VI, 4, 8; XIV, 35; XVIII, 13; XXIV, 23; XXV, 7, 46-47, 67; XXIX, 8-9; XXXV, 8). For examples of misspelling, or the printing of wrong words, see the notes for III, 52; VI, 5, 7, 9; XI, 6; XII, 54, 59, 96; XIX, 22, 26; XXIII, 58; XXIV, 13, 16; XXV, 24, 46-47; XXIX, 10; XXXVIII, 41; XXXIX, 35; XL, 10; XLII, 7. For examples of confusion of pronouns, see the notes for XXI, 5; XXIV, 13; XXV, 1, 45; XXVII, 9; XXXII, 7; XXXIV, 4; XL, 10. For examples of inaccurate or misspelled verb forms, see the notes for XI, 9; XIV, 20; XV, 10; XVIII, 15; XXIII, 30, 35, 45, 80, 92; XXIV, 21; XXV, 10; XXXVII, 4; XLI, 1; XLII, 2.

Such peculiarities and errors of text as those mentioned above (which are reflected in Emerson's translation) not only help account for the errors and anomalies of the translation but also show clearly what text Emerson used. The present editor has examined the several texts dating not later than 1843. Torri's (1843), Fraticelli's (1839), Ciardetti's (1830), the Pesaro (1829), the Pogliani (1827), and the Biscioni (1723 and 1741) all have readings which conflict with or fail to account for what Emerson wrote. The Giuntina (1527) does not need to be considered, since it contains only the poetic parts of the work. The Sermartelli text alone agrees with and accounts for Emerson's translation. Then, in addition to the internal, or textual, evidence (which is complete and unquestionable), there is the corroborating external evidence of the Emerson-Ward copy of the Sermartelli text.

Because of its peculiarities the 1576 text has been compared with the critical text of 1921, and in the notes for the translation more than two hundred differences between the readings of these two texts have been pointed out, in addi-



tion to the omission of the *divisioni*, the formula introducing the poems, and the chapter divisions, and in addition to the differences in paragraphing and many differences in punctuation. (No attempt has been made to point out in the notes more than a sampling of the many differences in punctuation.)

41. References to the text of the translation are by section and line as printed below. See the notes on the several words and phrases mentioned here.

42. A double system of section numbering from XXVII to the end is necessitated by the fact that in the Moore-Toynbee edition (*Le opere di Dante Alighieri*, Oxford, 1924), C. E. Norton's translation, and elsewhere, section XXVI of the standard critical text (edited by Michele Barbi, *Le opere di Dante*, Florence, 1921), is divided into two sections, XXVI and XXVII.

43. The Pesaro edition gives in its text all the readings needed to account for the revisions in question except the reading *pietra*, and it gives *pietra* in the margin in a brief note, so that the word is easily seen. Two other editions, the Torri and the Biscioni of 1741, give the variant *pietra* in notes, but the Torri has three other readings and the Biscioni six other readings inconsistent with other revisions by Emerson. Were it not for the change to 'pietra' other candidates for the second text would be that in Vol. IV, dated 1830, of *Le Opere minori di Dante*, Florence, Ciardetti and Molini, 1830-41, or that edited by Pietro Fraticelli in Vol. III, dated 1839-40, of *Opere minori di Dante Alighieri*, Florence, 1834-40. Both of these last two editions have readings which would account for all of the revisions in question except the one of *pity* to *stone*.

From 28 October to 3 November 1870, Emerson had out from the Boston Athenaeum (K. W. Cameron, *Emerson's Reading*, Raleigh, N. C., 1941, pp. 42, 67) Dante's *Opere*, Florence, 1830-41, volume IV, which contains the *Vita Nuova* (the Ciardetti edition — text from the Pesaro edition of 1829, according to T. W. Koch, but lacking the marginal note on *pietra*), the *Convito*, *Volgare Eloquenza*, and *Pistola allo Imperatore Arrigo*. But since there is a reference in the *Journals* (X, 336), about midway between the dates of 6 October and 30 November 1870, to the *Convito*, and no reference to the *Vita Nuova*, one assumes that it was mainly the *Convito* which he wished to see. One does not know whether he reread any of the *Vita Nuova* at this time; and it seems unlikely that after twenty-seven years and with Norton's translation available he would have spent time revising his version.

A curious fact about the use of the second text is that it was used so little. As has already been indicated, there are a great many peculiarities in the translation which were derived from the Sermartelli text; yet only a small number of these were corrected by the use of the second text. Why, for example, after inserting the passage from *Lamentations* on manuscript page 26c (XXVIII [xxix], 1-2), did Emerson not supply the lines omitted from page 28b (XXX [xxxi], 4)? Why did he not correct his spelling *rimaressse* (for *rimasse*) on page 25a (XXV, 65)? Why did he not supply the words missing from the closing sentence of the *Vita Nuova*? Why did he leave so many peculiar readings and omissions uncorrected? One can only conclude that he did not revise the whole translation with the aid of the second text, but rather used it only for a very limited time, or for a few brief times, while revising certain pages or passages. Therefore, except for the small number of passages mentioned, one may ignore the second text.

44. Three edges of the sheets of paper of MS I are smooth, machine-cut; but the fourth edge is rough, as when paper has been folded and torn, or

folded and cut with a letter opener. The sheet on which the Fragment is written has all four edges cut smooth.

45. In MS I there are, in pencil, about fifty words, thirty-three commas and a period or two (nearly all the commas being on pages 19b, 20b, c, d, and 22a), twenty lines which cancel words, six carets, five question marks in the margin (with a short vertical line beside four of them), a pair of brackets, an asterisk, an x-shaped cross, an encircling line around a word, and one or two other marks. In the Fragment there are, in pencil, about thirty-three words (twenty-nine of them in the translations of three Latin quotations), seven canceling lines, and one encircling line. The penciled marginal marks include the cross, the asterisk, the four vertical lines about an inch long, and the five question marks.

46. There are about 420 revisions in MS I.

47. Of the approximately 437 revisions, about 46 are in pencil (about forty in MS I and six in the Fragment).

48. Revisions based on a second text surely were made later than the time of first writing the pages on which the revisions were made; and corrections of errors which were committed and corrected on one page and repeated on a following page would seem to have been made later than the time of first writing.

#### 49. Additional Comments on The Fragment

As has been mentioned, the Fragment is a second, revised draft of the first four and one-half pages of MS I. The two versions are so very much alike that one is clearly a copy, although a revised copy, of the other; and it is the Fragment which dates second. For it is a much cleaner manuscript than the other, showing considerably fewer cancellations and revisions. Also, a dozen words and phrases are translated differently in it from the way in which they are translated in MS I, and better.<sup>a</sup> And in fifteen instances the first and only translation of a word or phrase in the Fragment is the same as the revised reading in MS I.<sup>b</sup>

One may observe further that even though it may be certain which manuscript is the later one, it is not always clear, where revisions occur, what is the relationship, in time, of the revisions to the manuscripts and to each other, or which reading is the latest one.

In the case of fifteen readings in the Fragment which are like revised readings in MS I instead of the original readings in MS I,<sup>c</sup> one cannot be certain whether the revisions in MS I were made before the Fragment was written, at the time it was being written, or after it had been written. But the last-mentioned order and method of procedure (which would have been followed for the purpose of writing into MS I improvements appearing in the Fragment) seems not very likely, for some twelve improvements in the translation appearing in the Fragment were not written into MS I.<sup>d</sup> However, a few of the revisions

a. See, in the Fragment, *already* (II,1), *returned* (II,1), *had moved* (II,5), *towards the East* (II,5), *in a* (II,8), *at that moment* (II,9,15), *I* (II,14), *into* (II,15), *hath appeared* (II,18), *over me* (II,25), *through the strength* (II,26), *in matters wherein* (II,36).

b. See, in the Fragment, *heaven of light* (II,1), *first appeared* (II,2), *Beatrice by many* (II,3), *had . . . been* (II,4), *moment* (II,9,20), *my* (II,11), *sensuous* (II,16), *him* (II,26), *behoved, his, and he* (II,27), *it never* (II,35), *Love to rule* (II,35), *since* (II,36), and the omission of & before *I will come* (II,39).

c. See note b, just above.

d. See note a, above.

in MS I almost certainly were made at the time the Fragment was being written,<sup>e</sup> and possibly some of the other revisions were too.<sup>f</sup> It is entirely possible, moreover, and probable, that some of the revisions in MS I were made before the Fragment was written; and that when writing the latter, Emerson preferred to follow the revised reading of MS I. Nevertheless, despite the uncertainty about time just outlined, Emerson's final choice of reading in the fifteen instances referred to is clear.

There are a few revisions made in the Fragment which do not occur in MS I and which therefore seem to have been written after both MS I and the first readings of the Fragment had been written, although the time of making these revisions may have been soon after, or even at, the time of writing the Fragment.<sup>g</sup> In the case of these readings, too, Emerson's final choice is reasonably clear.

On the other hand, in three instances where revisions occur in both MS I and the Fragment, it is not clear when the revisions were made; and in the last two of these instances it is not clear what is the later reading,<sup>h</sup> although in both instances the corresponding revised readings are almost the same in the two manuscripts. In six instances the reading in the Fragment is either exactly or approximately like the first reading of MS I instead of being like the revised reading of MS I.<sup>i</sup> In these instances one cannot be sure whether the revision of MS I was written after the Fragment, or written before the Fragment but rejected when the Fragment was written; and hence one cannot be certain which reading was Emerson's final choice.

A third observation is that some of the revisions are in ink and some in pencil. Since both MS I and the Fragment were written in ink, except for a few alterations and miscellaneous marks, one might expect revisions in the Fragment made at the time of first writing to be in ink also; and three revisions almost certainly made at that time are in ink.<sup>j</sup> But one cannot be sure that all revisions made at that time would be in ink. Besides, some later revisions also might be in ink; indeed, one revision in the Fragment that was first written in pencil was later inked in.<sup>k</sup> How early this alteration in pencil was written, one cannot tell; possibly at the time of first writing the Fragment. Perhaps it was written in pencil because the translator was uncertain about it at first, for he was emending his text. The translations of the Latin quotations are in pencil too, and they were almost certainly written (as one can tell by some of the line spacing) later than the transcriptions in ink of the Latin quotations. But there is nothing to indicate how much later the translations of the Latin were made. And there is no reason to suppose that they are in pencil because of doubt about the translation. There is one instance of a revision written in ink being revised with

e. See, in MS I, *him* (II,24), *him* (II,25), *his* (II,26), *he* (II, 26).

f. See, in MS I, *what she was called* (II,4), *becoming* (II,9), *very tender youth* (II,10).

g. See, in the Fragment, *is* (I,2), *rubric* (I,2), *her name* (II,4), *did so quake* (II,11), the cancellation of *these words* (II,12,17,21), the insertion of *mi* (II,13), *controuling . . . may seem to some fabulous* (II,37-38), *longer* (II,40).

h. See, in the Fragment, *her name* (II,4), *tender youth* (II,9), and *becoming red* (II,8). The Fragment's original reading *honest red*, however, certainly was written later than the original MS I reading *honest blood*.

i. See, in the Fragment, *violently* (II,11), *much* (II,25), *it was so that* (II, 33), *presumption* (II,34), *so much* (II,37), *lie hidden* (II,39).

j. *him* (II,25), and *he* (II,25)—in the next two lines the correct masculine pronouns were written originally, not as revisions; and *matters* (II,36)—the word *things* was smeared while wet.

k. *mi* of *dominabitur* (II,13).

ink, and one instance of a revision written in ink being revised with pencil.<sup>1</sup> One can come to no positive conclusion about a reason for some revisions being in ink and some in pencil.

Finally, one may observe that although there are in the Fragment a number of improvements upon readings in MS I, not quite every fault of MS I is corrected in the Fragment. Of the fourteen revisions made in the Fragment which involve cancellations and/or insertions (eleven of which revisions were not made in MS I) one is a correct emendation of the Latin of Emerson's text, three make corrections in the translation, and the others are of little importance except perhaps for improving a little the style of the translation.<sup>m</sup> As has been mentioned already, there are some twelve words and phrases which, standing as first written in the Fragment (and not as revisions), are translated better in the Fragment than they are in MS I.<sup>n</sup> And of the fifteen readings in the Fragment which are like revised readings in MS I, all but three are improvements over the original MS I readings, and the three exceptions are as good as the first readings.<sup>o</sup> On the other hand, there are four errors and six slight imperfections of translation in MS I which were not corrected in the Fragment<sup>p</sup>—and three of these are serious enough to cloud or distort somewhat, though not greatly, the meaning of two sentences.<sup>q</sup> Moreover, in one instance the Fragment has a slightly imperfect, though literal, reading,<sup>r</sup> like the first reading of MS I, whereas the revised reading of MS I is better; and in two other instances has an incorrect reading like the first reading of MS I, whereas the respective revised readings of MS I are better.<sup>s</sup>

#### 50. Additional Comments on the Translation

As one examines the translation, one finds grammatical errors of various kinds. There are errors in the tenses of verbs; and some of mood, person, and number. Sometimes objects and subjects are confused, and sometimes pronouns, and adjectives and adverbs. And so on. For example, he translated *trova* (= 3rd sg. pres., *finds*) as *found* (XIV, 52); *dimorava* (= *dwelt* or *abode*) as *abides* (XVIII, 18); *ponessi* (= *I should set down, or speak of*) as preterit indicative, *described* (XV, 13); *vegnommi* (= pl., *there come...*) as *comes* (XVI, 14); *esser l'un...osa* (= *the one dares to be*) as *you may dare be one* (XX, 10); *se...ti vo' far mendica* (= *if I...would make you deprived*) as *if thou wouldst make request* (VIII, 31); *Cosi leggiadro questi lo core have?* (= *...does this man have such a light heart?*) as *Does the heart so lightly possess this treasure* (VII, 21); *amor le fece* (= *love did to her*) as *love felt*

l. See *her name* (II,4), and *did so quake* (II,11).

m. See, in the Fragment, *mi* (II,13), *natural* (II,20), *him* (II,25), *he* (II,25), *is* (I,2), *rubric* (I,2), *her name* (II,4), *becoming* (II,8), *tender youth* (II,9), *did so quake* (II,11), the cancellation of *these words* (II,12,17,21), *mat- ters* (II,36), *the controuling...may seem to some fabulous* (II,37), *longer* (II,40).

n. See note a, above.

o. See note b, above.

p. See, in the Fragment, *much* (II,25), *disposed by* (II,25), *it was so that...* *was it...was always* (II,33-34), and *controuling* (II,37); also *in for into* (I,3), *was for had* (II,1), *animal spirit for spirit of the mind* (II,15), *sensuous spirits for spirits of the senses* (II,16), *was for had been* (II,23), *with for of* (II,29).

q. See the second, third, and fourth items in the preceding note.

r. *so much* (II,37).

s. *so much* (II,25), *it was so that* (II,33).

(VIII, 18); *di me ragionavano* (= *were talking of me*) as *spoke to me of it* (V, 15); and *la à vedere* (= *to see her*) as *there to see* (XIX, 45).

Although such errors may properly be thought of as being due to a lack of knowledge of Italian grammar, they probably are due just as much to a lack of knowledge of Italian vocabulary, and sometimes to inattention to details. Certainly one of Emerson's main shortcomings was his not knowing the meaning of a large enough number of words. Consequently he sometimes mistranslated words and phrases. For example, he translated *io mi sentia dir dietro* (= *I heard say behind me*) as *I heard myself say secretly* (VII, 19); *quanto a* (= *as regards*) as *how much* (XII, 9); *verrà* (= *she will come*) as *she shall see* (XXIV, 18); *alcuna fiata* (= *several times*) as *once* (VIII, 6); *vinse* (= *overcame*) as *there came* (XXIV, 3); *horranza* (< *onoranza* = *honor*) as *horror* (VIII, 18); *avvegna che sēpre poi* (= *although ever afterwards*) he first translated as *she should know then that*, and later as *Since then* (XVII, 4); *n'entende* (= *means in her or intends of her*) as *did not mean* (XIX, 56); and *spera* (= *sphere*) as *hope* (XLI[xlii] 8).<sup>a</sup>

A number of words and forms which he partially knew, he did not know well enough; sometimes he translated them correctly and at other times he did not. For example, in one sentence he mistranslated *gia* as *nearly*, but in the next sentence translated it correctly as *already* (II, 1, 4); sometimes he translated *sonno* as *sleep*, but sometimes as *dream* (III, 14, 35, 44); the word *pietate* he sometimes translated correctly as *pity* (XIII, 28), but at least twice wrongly as *piety*, although he corrected the error (XII, 64; XIII, 19), and once, where it means *sorrow*, he rendered it as *piety* (XXII, 42); the word *però*, which always means *therefore* in this work, he translated sometimes correctly (V, 19; XII, 29), but more often wrongly, as *yet* (IX, 8; XII, 25; XXII, 19); sometimes he translated *però che* correctly (III, 10; IV, 2) but sometimes incorrectly (II, 35; XII, 14); and the past perfect tense he sometimes rendered exactly, but sometimes inexactly (II, 1, 4).

He sometimes, too, confused words with others that resemble them: for example, *convenne* (= *was obliged to*) with *avvenne* (= *it happened*), VII, 2; *sanguigno* (= *crimson*) with *sangue* (= *blood*), II, 9; *avvegna che* (= *although*) with *avvenne che* (= *it happened that*), IX, 3; XXV, 15; and *ardire* (= *to dare*, or *boldness*) with *ardere* (= *to burn*), XII, 54.

Another of his faults was a kind of negligence, or inattention to small details, or forgetfulness, or haste. A few words which he surely must have known he sometimes mistranslated. For example, a few times he confused the conjunction *che* (= *that*) with the relative pronoun *che*, rendering the conjunction once as *who* (III, 69), once as *which* (IV, 10); translated the relative *che* (= *who* and *which* or *that*) as the conjunction *that* (XXXIII [xxxiv], 1; XLI [xlii], 17); and confused the conjunction *che* (= *for*) with the relative *che* (= *who*), XII, 57, and with the conjunction *che* (= *that*), III, 75; XII, 84; XIV, 52. The word *si* he once mistranslated as *if*, although he corrected his error (XXVII [xxviii],

a. One does not know whether Emerson had either an Italian grammar or an Italian dictionary at the time he was making his translation. There is among his books now a copy of *Dictionnaire Italien-Français et Français-Italien* (2d ed., J.L. Barthelemi Cormon and Vincent Manni, Lyon, B. Cormon and Blanc, 1807; but several errors in the translation (for example, *service* [VI, 6], *rich* [XIII, 6], and *witness* [XXXIX, 19]) and also his writing into the translation, at first, of several Italian words, as though he did not know the meaning of them (see the notes on II, 33; III, 7, 35; IV, 6; XIII, 26; XIV, 14; XV, 27; and XIX, 22) suggest that he did not have a dictionary when he was translating.

7); and *mirabile* (which as a student of Latin he must have known) he once translated as *miserable* (XXVI, 3). Sometimes he overlooked, or failed to translate, a word or phrase (II, 24; III, 71, 74; VII, 3; VIII, 28; XII, 26; XIII, 15; XIV, 20). Occasionally he was inconsistent in the use of pronouns; for example, in XXV, 1-9, he referred to Love as *it* and *he*; and once, after supplying a subject *someone*, he referred to it as *they* (V, 7-9). At times he was inconsistent also in making revisions: for example, in a paragraph in which he three times translated *punto* as *point*, he corrected the error only twice (II, 10, 15, 19); and after writing four feminine pronouns in III, 25-31, he revised only three. He was not always careful to see that the interpretation of a given word or phrase was consistent with its context. For example, in a place where one should read *this road on which I was*, he wrote *the road in which I walked*, although later in the same section Dante wrote that he was riding (IX, 12). Occasionally, too, he was not exact. For example, *apparuit* (meaning *has appeared*, as he must have known) he translated as *appears* (II, 18). The "*mi pareva* + infinitive" construction, which he sometimes translated perfectly, as "it seemed to me," etc., at other times he translated imperfectly, as "I seemed," etc., or "I thought," etc. (XVII, 3; XVIII, 22, 35; XXIII, 17, 18; XXXIX [xl] 2). For *at that moment*, he wrote *in this moment* (II, 10, 15, 19), although he finally revised the phrase to read *at that moment* (F. II, 9, 15, 20). Moreover, he frequently neglected to write in necessary or desirable punctuation, even when the punctuation of his text was adequate (XXIII, 93, 95; XXIV, 20; XXV, 16, 18, 19; XXVI, 6; XL [xli], 38); and sometimes substituted wrong punctuation for adequate punctuation given in his text (VIII, 29; XVII, 4; XIX, 34; XXV, 18, 20, 64). Sometimes, too, he wrongly or needlessly added punctuation where there was none in his text (XX, 5; XXIV, 8; XXXIV [xxxv], 30; XXXIX [xl], 40); and sometimes kept faulty punctuation which was used in his text, or followed his text in omitting desirable punctuation (IX, 10; XVII, 4; XIX, 23; XXIV, 22-23; XXV, 8-9; XXIX [xxx], 21; XXXIV [xxxv], 25) — though he should scarcely be blamed for following his text.

Another of his noticeable weaknesses was a tendency to translate an Italian word with an English word that looked very much like it, a method which often gave a wrong or inexact meaning, or an unnatural diction, and sometimes seems to indicate that he did not know the precise meaning of the Italian word in the particular context. For example, *spiriti sensitivi* (= *spirits of the senses*), as *sensitive*, then *sensuous*, *spirits* (II, 16); *domandato* (= *asked*), as *demandcd* (XI, 4);<sup>b</sup> *senza* (= *without*), as *sense* (XII, 57);<sup>c</sup> *chesta pietate* (= *begged pity*), as *chaste piety*, although he corrected the error (XII, 64); *si cria* (= *is created*), as *cries* (XV, 27); *esempio* (= *likeness*), as *example* (XL [xli], 2); *figura* (= *face*), as *figure* (XL [xli], 3); *consuetudine* (= *habit or custom*), as *consuetude* (XII, 32).<sup>d</sup>

Sometimes, also, he translated too literally for good, smooth English and for the best choice of words. For example, in one place he wrote *whoso had wished . . . could do so* instead of *whoso had wished . . . could have done so* (XI, 9); once he wrote *whom I beholding . . . knew that she was*, where *whom I . . . knew to be* or *whom I . . . recognized as* would have been better (III, 23-24). Frequently, though not always, he translated the word *dissi* as *I said* when the

b. In XII, 24 he translated the same verb as *ask*.

c. There is a question, however, whether Emerson meant *sense* as a translation of *senza*. See note on XII, 57.

d. This word was consciously chosen over *custom*.



meaning would have been better expressed by *I composed or wrote* (VIII, 8). And he translated *stava* (= *was* or *dwelt*) as *stood* (XXIV, 5); *presi* (= *took possession of*) as *took* (XXIV, 6); *dessi ad intendere* (= *declare or explain*) as *give to understand* (XXVI, 17).

Rather often, too, he tended to translate a word, or a few words, at a time, without looking ahead to the end of the sentence. Such a method naturally led him into difficulties at times, although he was often able to solve them. This tendency is illustrated on the first page of MS I by the translation of *della luce*, and the revision and change of the position of that translation; by the interlinear insertion of *first* before *appeared* (in the Italian *prima* follows *apparve*); and by the change of the position of *Beatrice*, so that the reference of the following pronoun, *who* (< *li quali*), would be clearer.<sup>e</sup> Sometimes, as one naturally would, he followed the word order of the text he was translating; and occasionally his doing so resulted in awkwardness. An illustration may be seen in IX, 32-33, where the result could have been smoother if the Italian word order had been abandoned.<sup>f</sup> Similarly, "Another talks of his power as foolish" would be clearer than "Another foolish talks of his valor" (XIII, 25); and "anger and pride flee before her" would be better than "Flees before her . . . anger and pride" (XXI, 12). And the passage "Parted from her beautiful person/Full of grace the gentle soul" could be improved by a reordering of the words (XXXI [xxxii], 34-35). To be sure, all of the passages just cited are translations of verse, and apparently Emerson sought to render the poems line by line; but in these passages quoted, a smoother and more natural English could have been written without sacrificing the unity of the lines. Translating prose, and following the Italian word-order, he wrote (XIV, 33), "[I?] rallied my dead-like spirits," when the meaning was "my dead spirits having returned to life"; and (XL [xli], 4-5), "the city where was born, lived, & died the most gentle Lady," although in English one would more normally place the verb after the subject. And his first attempt at rendering *conciò fusse cosa che* shows him trying to translate literally, word by word: "with this was the circumstance that" (III, 41).

Emerson seems to have desired to follow, as closely as English would allow, the word order of the Italian ("keeping lock step with the original"); and the phrase "ruggedest grammar English" suggests a translation which is literal to the point of awkwardness or roughness of language. However, one gains the impression from studying his translation that a large part of the awkwardness which exists is due not so much to his following an ideal of literalness as to his not understanding perfectly the Italian before him. Where there are definite errors, there tends to be more awkwardness; and where the translation is accurate, there is much less.

One does not wish, however, to emphasize the faults of the translation. Although the errors in translating words number approximately 850, about 150 of these were corrected. For example, *heaven turned from the light* was changed to *heaven of light turned* (II, 1); *honest blood, to becoming purple* (II, 9); *known gentle one, to sweet notes* (XII, 85); and *remain, to rhyme* (XXV, 28). And not only were very many revisions made primarily to correct definite errors in the translation of words, but a considerable number besides were made just to refine the translation, where no definite error had been committed — to improve the choice of word or phrase, the word order, and the style of expression

e. See also III, 23; IX, 1, 18, 21; XIII, 20; XXXIII [xxxiv], 13.

f. One might write, for example, "And he came sighing and thoughtful,/ With his head bowed down, so as not to see the people."

generally. For example, *whitest colour* was changed to *purest white* (III, 4); *it was a wonderful thing*, to *it was wonderful* (III, 18); *in his words he said*, to *he said* (III, 18); *think* to *reflect* (III, 36); *say* to *tell* (VIII, 32); *a circumstance happened* to *something occurred* (IX, 1); *love* to *charity* (XI, 3); *these words . . . if thou speakest of*, to *if of these words . . . thou speakest* (IX, 18).

About 300 more of the errors are errors that do not importantly affect the meaning of the work. For example, in II, 1, where Emerson neglected to translate *gia*, it makes no important difference whether one says "nine times already since my birth," or "nine times since my birth"; or whether one says the starry heaven "had moved" or "was moved" one-twelfth of a degree (II, 5). And in VII, 2, where *avvenne* and *convenne* were confused, it does not greatly matter whether one says "the lady *happened* to leave the city" or "the lady *was obliged* to leave the city," when the point is simply that she went away. So there remain only about 400 errors which are serious enough to affect the meaning to any significant degree — an average of under 3 errors per manuscript page; and many of these affect the meaning only very slightly. Moreover, about one-third of the pages of the translation are free of serious errors; and in the latter half of the work, where there are about 200 fewer revisions than there are in the first half, there are also about 50 fewer errors.

One might consider as a sample of his work, which will show, among other things, the correction of some errors and the minor significance of others, the translation of the first sonnet, "A ciascun' alma presa" (III, 45-58). All of the four most serious errors which he made at first (in lines 3, 4, and 14), he corrected: *In this, that* (< *In ciò che*) he changed to *To the end that*; and *manifest* (< *parvente*), to *thought*; and *to* (< *in*), to *in the name of*; and *she* (< *lo . . . vedea* = "I saw him") to *he*. Although line 5 is inaccurate (reading *was it the third hour* for *were the hours almost thirded*<sup>h</sup> — i.e., "it was the fourth hour"), the difference in meaning is slight. And the word *seen* (in line 8) should not be counted as an error, but as a clever rendition of a misprint in the text; and the wrong tense of *made* arose from the fault in the text and Emerson's desire to make sense out of the faulty line. It is not clear whether, after making the revision in line 14, Emerson was still confused by *lo* and *vedea*, or whether he was just choosing to translate freely. But *he seemed to go away* means almost the same as *I saw him go away*. Hence, the sonnet, in its revised form, even though it is a little marred by a few imperfections,<sup>i</sup> conveys the meaning of the original fairly satisfactorily.

Moreover, of the errors which Emerson made in his translation, not a few are to be blamed, either wholly or partly, upon faults of the Sermartelli text. As has already been observed, there are in the text nearly a hundred faults of wording or spelling; and although he saw through and emended a good proportion of these, or corrected the errors caused by them — for example, at the time of first writing he saw what was wrong with *è* (III, 45) and wrote *&*; and with *harei* (VI, 7), and wrote *should have*; and after having written *three*

g. The Cormon dictionary does not list the phrase *In ciò che*, and does not give *parvente* except as an adjective (= *qui semble*).

h. The dictionary does give *quasi che* (= *presque*), and *atterzare* (= *être réduit au tiers*), and *ora* (= *heure*) but not *ore*. He knew that *eran'* was plural, for he at first wrote *were*. Here it would appear that he did not use his dictionary enough, if he had it at the time; or that he was deliberately translating line 5 freely, and in doing so, derived the idea of three from *atterzate* and inattentively wrote *third* instead of *fourth* hour.

i. See notes (for III, 45-58) on *taken*, *To*, *again*, *mi*, *substance*, *mi*, *garment*.



*seas* (< *tre mare*), he corrected it to *tremor* (XI, 9) —, some of the verbal faults of his text he did not see through and emend, and his errors based upon these faults he did not correct — for example, he never corrected *first* (< *prima*, XII, 33) or *to ask* (< *di-mandare*, XXXIII [xxxiv], 2).<sup>j</sup> Some of the many faults of punctuation in the text were confusing, too — for example, the absence of an accent on *chè* (= *for*) (as in XVIII, 13); the presence of a comma between *quello* and *che* (in VI, 8), and between *avvegna* and *che* (in XXV, 15); and the presence of a period after a sentence fragment (in XXV, 7-8). The absence of an apostrophe after *Di* in XXXI [xxxii], 81, led him to believe that a sentence was only a fragment, and the punctuation of a phrase in VI, 2, caused him to connect it with the wrong sentence element.<sup>k</sup>

If in places he did not supply punctuation where his text had none, or if he kept faulty punctuation used in his text, he is not to be blamed, for his obligation was only to translate what was before him, and he had a right to assume that the text before him was correct. And if in places he neglected to use good punctuation which was in his text, or wrongly changed the punctuation of his text, in many other places he omitted or corrected faulty punctuation used by his text, or supplied good punctuation where his text had none. For example, he omitted an unnecessary comma (after *medium*, XI, 11; *me*, XII, 40; *before*, XII, 45), and a mistaken question mark (after *lady*, XXIII, 135). Where his text has a comma or semicolon followed by a word beginning with a capital letter, he rightly substituted a period (after *eyes*, V, 11) or began the next word with a small letter (*but*, XII, 41; *and*, XII, 46); where it has a comma at a point where a sentence is broken off, he substituted a period (after *her*, VIII, 4); and where it has a period after a sentence fragment, he substituted a comma (after *themselves*, XXXV [xxxvi], 8). Where his text had no punctuation, he supplied a helpful comma (after *others*, V, 17; *he*, XI, 12; *immediately*, XII, 39) or a period (after *disdain*, XXIII, 145). And where his text punctuated a Latin quotation badly, he punctuated it correctly (XXV, 44, 46-47).

If he tended to use English words that looked like the words of the language he was translating, it may be remarked that his doing so often gave entirely satisfactory results — for example, his translation of *infermità* (= *illness*) as *infirmity*, and of *debolezza* (= *weakness*) as *debility* (XXIII, 2-3); and often may be explained by his desire to write an exact, literal translation, or to use words with an old flavor — for example, he used *proper* (< *propria*) in the sense of *own* (II, 2), *virtue* (< *virtù*) in the sense of *power* (II, 25), *ensigns* (< *insegne*) in the sense of *tokens* (IV, 10).<sup>l</sup>

If sometimes he translated so literally as to write awkwardly, he often translated both fairly literally and reasonably smoothly. Indeed, when he was at his best he was usually doing both. (For example, the first page of the Fragment is fairly literal and reasonably smooth at the same time [F.I, 1—II, 9]. And the last sentence on 12a [XIV, 30-32] follows the original very closely and is a good translation — except for the punctuation at the end.) Moreover, he was not always constrained by his ideal of literalness: often he showed the ability to use freedom to good purpose. For example, he took the liberty sometimes to condense, effectively, his original (*rubrica la qual dice > this title*, I, 2; *Appresso*

j. See XXIX, 8-9, 10, for an example of an attempt to make sense where several words were omitted, and where two words (*comune oppinione*) were telescoped into one.

k. See also the notes on *among us*, *I say* and *& mark* (XXV, 15, 19).

l. See also *salute* (< *salute* = *greeting*), III, 9; and *valor* (< *valore* = *worth*), III, 62.

*ciò poco dimorava che* > *After a little while*, III, 31; *Altre ve n' erano che* > *Others of them*, XVIII, 9; *io ponga lui esser* > *I make him*, XXV, 11; *la cosa che non è animata* > *an inanimate thing*, XXV, 48). Sometimes he did not translate words which were repetitious or unnecessary (the second *anche*, XXV, 9), or having at first translated them, he cancelled them out (*I say that*, XXIII, 4; *which was*, XXIII, 6). Sometimes he supplied words that helped clarify the meaning (*me*, XI, 10), or improve the expression (*on their*, XXIII, 52). Sometimes he departed from the strictly literal to be more idiomatic (*Go & stand* < *Vattene . . . a star*, XXXI [xxxii], 81). And one could find many more examples to show that often he was not slavishly literal (*come un pargoletto battuto lagrimando* > *like a beaten child worn out with crying*, XII, 7; *à chi 'l guardava* > *to the beholder*, III, 17). Similar observations may be made regarding his following of the Italian word order. If sometimes the result was awkward, just as often it was good; in IX, 36-38, for example, the Italian order serves well.

The translation as a whole, in its revised form, is accurate enough for one to follow at least the general meaning except in a relatively small number of places, where the meaning of a whole clause or sentence is confused.<sup>m</sup> The opening page, for example, as finally revised, is almost perfect; and in sections I, II, and III, the meaning is in general fairly clear as far as to Cavalcanti's sonnet (at the end of section III), which is poorly done. On the other hand, as has been noticed above, the first sonnet of the *Vita Nuova* (also in section III) is done fairly well. And on through sections IV, V, VI, and VII (through the first ten percent of the work), to give a larger sampling, the translation is done fairly well. The sonnet *O voi che per la via* (in section VII) is rendered fairly well except for three lines, which are confused. Continuing down to the ballata in section XII (that is, through the next fifteen percent of the work) one finds only a very few serious errors in the prose parts, although enough errors in the first two of the three sonnets to confuse about four lines in each, and in the ballata about eighteen errors that confuse ten or twelve of its forty-four lines.

m. For example, at XVII, 4-5, a long sentence is confused so that the relation of the clauses is not shown; and in the fourth stanza of the ballata in XII the three opening lines are confused.

# Notes for the Translation

## NOTES FOR MS I

THE NEW LIFE . . . . At the top of the first page of the text, the Sermartelli edition bears the title VITA NVOVA DI DANTE ALIGHIERI.

### I

2. WAS FOUND. RWE's text has *si truovava rubrica* — hence the past tense; the Testo Critico (hereinafter referred to as T.C.) has *si trova una rubrica*. — THIS TITLE. Literally, *rubrica, la qual dice* = *rubic which says*. RWE supplied *this* instead of *a*, and condensed the translation.

3. IN. The word *into* would be better. — BOOK. RWE's text has *libro*; T.C., *libello*.

### II

1. NINE TIMES. The word *gia* (= *already*) was first mistranslated as *Nearly*; then *Nearly* was cancelled with ink. The editor has capitalized *nine* since it is now initial. *gia* finally was not translated, but it hardly needed to be. Just below (see note 4), it was properly translated. — WAS. Here *had* would be better (< *era tornato*). In the next sentence, in rendering *era stata*, RWE corrected himself; see note 4, below. — OF LIGHT. The words *della luce* were first translated as *from the light*, after the verb *turned*; then the phrase was cancelled, and *of light* was inserted above the line, before *turned*, with ink—a good revision. RWE seems not to have translated the whole sentence in his mind before beginning to write. — TURNED BACK. The word *returned* would be better. RWE did not translate *quasi* (= *almost*).

## NOTES FOR THE FRAGMENT

### I

2. IS FOUND. RWE first wrote *was found*, then with ink cancelled *was* and wrote *is* above it. Whether he emended to make this verb agree in tense with *I find*, just below, or had seen another text reading *si trova* is not clear. See below, II, note 13. — RUBRIC. RWE first wrote *title*, then with ink cancelled it and wrote *rubric* above it.

### II

1. NINE TIMES ALREADY is the original, and only, rendering in the Fragment (hereinafter referred to as F). Here *gia* is rendered correctly. We should expect the MS containing the more correct translation to be the later MS. — AFTER. In the nearly complete MS (hereinafter referred to as MS I) the reading is *since*. The F reading is the better. — THE HEAVEN OF LIGHT is the first and only reading; F seems to take advantage of revisions made in MS I, and to date later than MS I. — RETURNED, the first and only reading here, is an improvement over the reading in MS I.

2. FIRST APPEARED, the first and only reading here, was arrived at in MS I only on second consideration.

## NOTES FOR MS I

2. THE. RWE's text reads *al*; T.C., *a uno*. — ITS PROPER. Today *its own* would be more usual for *la sua propria*, but *its* alone would do. RWE may have chosen *proper* because of its archaic flavor, or its resemblance to the Italian word. — FIRST (< *prima*, which in the Italian text follows *apparve*) was inserted, above the line, in ink. RWE may have overlooked the word at first, or he may have been translating word by word and not seen the function of it until after he had written *appeared*.

3. GRACIOUS. RWE's text has *graziosa*; T.C., *gloriosa*. — The position of BEATRICE (first put after *many*) was altered, with ink. The Italian reads *fu chiamata da molti Beatrice*.

4. SHE WAS CALLED was substituted, in ink, above the line, for *to call her*, which was cancelled. — HAD. For *era* RWE first wrote *was*; then he cancelled *was*, with ink, and right after it wrote *had*. This correction clearly was made at the time the translation was being written out. — ALREADY was inserted above the line, in ink, as though it had been at first overlooked.

5. WAS. The word *had* would be better (< *era mosso*). See notes 1 and 4, above. — PART. Here *region* would be better for *parte*; or we should simply say, "towards the East."

7. AS. Here *quasi* = *almost*. Later in this sentence RWE rendered it correctly as *about*. — OF MINE. RWE's text reads *del mio*; T.C., *del mio nono*.

8. AND . . . TO ME. RWE's text has & and *mi*; T.C. does not. RWE first wrote *and*, then changed *a* to *A*; and he used a period before the conjunction (his text has a comma). — WITH. Here *in* would be better for *di*. — HUMBLE. Here *humile* is rendered too literally; *modest* would be better. The punctuation of his text (a comma after instead of before *humile*) explains RWE's word order.

## NOTES FOR THE FRAGMENT

3. BEATRICE BY MANY, the first and only reading here, was arrived at in MS I only after revision.

4. HER NAME. F, like MS I, first had *what to call her*, and then *what she was called*. But in F the second reading also was cancelled, with ink, and a third was written in. — HAD THEN BEEN was the first and only reading here. In MS I *had already been* was obtained only after a revision.

5. HAD MOVED is an improvement over the reading of MS I. — TOWARDS THE EAST is an improvement over the reading of MS I.

7. Before AND RWE did not use the comma of his text, but he wrote *and* (<&) with a small *a*.

8. IN A is an improvement over the reading in MS I. — BECOMING RED. Here RWE first wrote *honest red*; then, with ink, he wrote *becoming* above *honest*. In MS I he arrived at a similar reading only after correcting a serious error (*blood*); hence MS I would seem to date earlier than F, although some of the revising of MS I may have been made after RWE had begun writing F (cf. the next note below, and note 1, above).

## NOTES FOR MS I

9. BECOMING PURPLE. The phrase *honesto sanguigno* was first translated badly as *honest blood*. With pencil, that first rendering was cancelled and *becoming purple* was written above the line. *Crimson* would be better for *sanguigno*. — GUISE WHICH BELONGED TO is satisfactory, but *manner* or *style* would be a little better for *guisa*; and *befitted* or *was becoming to*, for *si conveniva*.

10. TENDER YOUTH. RWE first wrote *youthful season*. Then, with pencil, he cancelled *ful season* and inserted *tender* above the line. The word *age*, in pencil, now appears in the MS after *tender*; but since it did not appear in the first photostat of the MS and does appear in a later photostat, there is doubt as to whether the word was written by Emerson. If the word was written by him, the final reading would seem to be *tender age*, although *youth* is not cancelled in the MS. There is in the MS only one other alteration, made with pencil, which does not show up in the original photostat, and it, too, shows in a later photostat. The two alterations are on the same page. See note 14, below. — IN THIS MOMENT. We should say *At* rather than *In*; and more strictly, *quel* = *that*. The word *moment* was inserted above the line, in ink, over *point*, which was cancelled.

11. BEGUN. In this work RWE sometimes used the form *began*, and sometimes the form *begun*, for the past tense of *begin*—the one form about as often as the other.

12. FRIGHTFUL. The word *horribly* was cancelled and *frightful* was written above the line, in ink. An adverb is needed; RWE's first rendering was correct. —

## NOTES FOR THE FRAGMENT

9. TENDER YOUTH. Here RWE first wrote, as in MS I, *very youthful season*; then, with pencil, he cancelled *very*, wrote *tender* above it, and cancelled *ful* and *season*. — AT THAT MOMENT is an improvement over the reading of MS I. In MS I *In this* was not corrected, and *moment* was got only after revision. Again it would seem that F was written after MS I.

11. DID SO QUAKE. Here RWE first wrote *began to quake so mightily* interlinearly, with ink (apparently he at first overlooked the phrase, and then wrote in what he had omitted); then, with pencil, he altered the phrase to read *did so quake*. The first reading in F is close to that of MS I. — VIOLENTLY is the original and only rendering in F. — MY is identical with the revised reading of MS I.

12. SAID. Both MS I and F had *said these words*, but with pencil the phrase *these words* was cancelled in F.

13. DOMINABITUR. In F the letters *mi* (first in pencil, later inked in) were inserted interlinearly to change *donabitur*. Possibly RWE had a second text when he was writing, or when he was revising, F; but probably not, for seven words in F based upon peculiarities of RWE's text (*book*, *gracious*, *veniens*, *chamber*, *our*, *disposed*, & *new*) were not revised.

14. A is an improvement over the rendering of MS I.—I is the first and only reading in F. —In F, this Latin sentence (like the two other Latin sentences below) is in ink and is a part of F as first written. The translation of this Latin sentence is in pencil, and is written beneath the Latin.

## NOTES FOR MS I

MY. The word *the* was cancelled and *my* was written above the line, in ink. The definite article here is equivalent to a possessive.

14. BEHOLD . . . OVER ME. RWE first copied the Latin of his text, *Ecce deus fortior me; veniens donabitur mihi* (T.C. has . . . *qui veniens dominabitur michi*). Then he cancelled the line and wrote above it, in ink, a translation. He set off on separate lines this and the following sentences from Latin, but did not underline all of them (all are indented, set on separate lines, and italicized in his text). — THE GOD. Here *a god* would be better. — THAN ME. The Latin reads *me*, but in English we expect *I*. In the MS, *me* is enclosed in parenthesis marks written with pencil, and an *I* is written, with pencil, above *me*. But this alteration did not appear in the original photostat of the MS. — RULE. Did RWE guess the verb needed and emend his text? (He knew Latin well.) Or did he see another text with the correct reading before translating the line of Latin?

15. IN THIS POINT. See note 10, above. — CHAMBER. RWE's text has simply *camera*; T.C., *alta camera*. — IN. Here *to* or *into* would be better for the *ne* of *nella*.

16. SENSUOUS. The word *sensitive* was written first, then changed, in ink, to read *sensuous*. Here *spirits of the senses* would be better.

18. NOW . . . BLISS. RWE first copied the Latin of his text, *Apparuit iam Beatitudo nostra* (T.C. has . . . *vestra*). Then he cancelled the line and wrote above it, in ink, a translation. — APPEARS. Strictly, *Apparuit* = *has appeared*.

19. MOMENT. Again *point* was changed to *moment*, in ink. See notes 10 and 15, above.

20. COMPLAIN, & COMPLAINING. For *piangere* and *piangendo*, *weep* and *weeping* would be better.

## NOTES FOR THE FRAGMENT

15. AT THAT MOMENT is the original, and only, reading of F. The reading of MS I was not corrected here (cf. note 9, above). — INTO is an improvement over the reading of MS I.

16. SENSUOUS, the original, and only, reading here, is identical with the revised reading of MS I.

17. SAID. Both MS I and F had SAID THESE WORDS, but with pencil the phrase *these words* was cancelled in F.

18. The translation of this second Latin sentence is in pencil, and is interlined above the line of Latin. — HATH APPEARED is an improvement over the reading of MS I.

20. AT THAT MOMENT is an improvement over the reading of MS I. In MS I *In this* was not corrected, and *moment* was got only after revision.

21. WEEP & WEEPING is a little better than the reading of MS I. — SAID. RWE first wrote *said these words*, and then cancelled the last two words with pencil. See notes 12 and 17, above.

23. The translation of the Latin is in pencil, and is written beneath the line of Latin.

## NOTES FOR MS I

22. AH ... HENCEFORTH. RWE first copied the Latin of his text; then he cancelled it and wrote above it, in ink, a translation. He did not translate *quia frequenter* (= *because often*). His text has no internal punctuation in this line of Latin, and he uses none in the translation of the line.

24. SUDDENLY. The word *much* (a mistranslation of *tosto*) was cancelled and *suddenly* was written above it, in ink. Perhaps *tosto* had better be taken as *early in life*. — DISPOSED. *Disposata* means *inclined* or *wedded to*, not *disposed* or *regulated by*; RWE erred by choosing the English word that closely resembled the Italian (a deceptive cognate). However, RWE's text has *da lui* where T.C. has *a lui*, and this fact may have helped confuse him. — BY HIM. The word *by* is accounted for by the *da* of RWE's text; *him* was written, in ink, above *it*, which was cancelled. RWE omitted the comma which his text has before &. — AFTER TO TAKE RWE did not translate *sopra mè* (= *over me*). — SECURITY. Here *assurance* would be better for *sicurtade*.

25. VIRTUE. Here *virtù* = *power*. Too often RWE translated with a cognate; see note 24, just above. But here he may have purposely chosen a word with archaic flavor. — HIM. The word *him* was written above *it*, and, in the next clause, *behoved* above *became*, and *his* above *its*—all three changes in ink.

26. AND HE. RWE's text has *e gli* (T.C. has *elli*); hence the *and*. The words *e gli* are a misprint for *egli*, which commonly occurs in RWE's text where T.C. has *elli*. The word *he* was written above the line, in ink, over *it*, which was cancelled.

27. YOUNGEST. Here *very youthful* would be better. RWE mistook the absolute superlative for the relative superlative.

## NOTES FOR THE FRAGMENT

25. MUCH is the same as the original rendering of MS I; but the revision of MS I does not appear in F. — HIM. Both MSS first had *it* here; then in both, *it* was corrected to *him*. Moreover, F at first had *it* as subject of the next verb, and then *it* was changed to *he*. These changes were made in ink. — OVER ME (< *sopra mè*) is not in MS I. — SO MUCH LORDSHIP & GOVERNANCE is freer than the reading of MS I.

26. THROUGH THE STRENGTH is a little better than *by the virtue*; and *strength* is not so literal as *virtue*. — HIM, the first and only reading here, was arrived at in MS I only after revision. The changes of *it* to *him* and *he*, mentioned in the note above, seem to have been made at the time F was being written.

27. BEHOVED, the first and only reading here, is the same as the revised reading in MS I. — HIS, the first and only reading here, is the same as the revised reading in MS I. See the second note above. — HE, the first and only reading here, is the same as the revised reading in MS I.

30. MANNERS is not so literal as the reading of MS I. — THOSE WORDS is good, but a little free; *that word*, of MS I, is literal.

33. IT WAS SO THAT is close to the first reading of MS I, *it happened that*, but F does not have the revision which is in MS I.

34. PRESUMPTION is identical with the first reading of MS I, but F does not have the revision which is in MS I.



## NOTES FOR MS I

28. WITH SO. Here *of such* would be better for *di si*. — NEW. RWE's text reads *nuovi* (= *youthful* or *unusual*); T.C., *nobili*.

29. DEPORTMENTS. The word *portamenti* is plural, but in English we expect a singular: *deportment*, *behavior*, *bearing*.

31. A MORTAL is good; but literally, *mortal man*. — OF GOD. An incorrect *a*, written before *god*, was cancelled, with ink. The text capitalizes *Dio*.

32. WHEREAS. The words *it happened that* were cancelled and *whereas* was written above the line, in ink. *Although* would be better. RWE seems to have confused, at first, *avvegna che* with *avvenne che*. — IT, which was inserted above the line, is not needed here, and apparently was not put in at first; and the parenthesis marks are not needed.

33. BOLDNESS. The word *baldanza* was written here in pencil (it would seem that at first RWE was not sure of the meaning of the word); then *presumption* was written through it in ink; then the latter was cancelled and *boldness* was written above it, in ink. — ALWAYS. Here *nevertheless* or *yet* would probably be better for *tutta via*. — WAS. A subject, *it*, is needed before *was*. As RWE wrote this long compound-complex sentence there is no main clause in the first half of it. RWE followed his text in treating everything from *Et avvegna che* to the end of what is section II of the T.C. as one sentence. — NOBLE. RWE's text has *nobile*; T.C., *nobilissima*.

## NOTES FOR THE FRAGMENT

35. IT NEVER, the original rendering in F, is like the revised reading of MS I. — SUFFERED LOVE TO RULE, the original rendering here, is like the revised reading of MS I.

36. IN MATTERS WHEREIN is an improvement over the reading in MS I. In F the word *matters* was written through the word *things*, which was smeared while still wet. — BUT corresponds to *and yet* of MS I; and SINCE is identical with the revised reading of MS I.

37. THE. After *But since* RWE first wrote *in*, then cancelled it and wrote *the* above it. — CONTROULING is the spelling of the MS. — SO MUCH is identical with the first reading of MS I, and was not revised. — MAY SEEM TO SOME FABULOUS. Here RWE first wrote *one seems to speak fabulously*, which was almost identical with the reading in MS I. Then, with ink, he revised this phrase in F, and altered the preceding gerund construction to agree with this change (cf. the note on *the*, just above).

39. LIE HIDDEN, the first and only reading of F, is identical with the first reading in MS I. The &, which was cancelled in MS I, is not in F. So here, too, it seems that F was written after MS I, but that some revisions of MS I were made after F had been written, or were rejected when F was being written.

40. LONGER. Here RWE first wrote *greater*, which is also the reading of MS I; then with pencil he cancelled the word, and wrote *longer* above it.

## END OF THE NOTES FOR THE FRAGMENT



## NOTES FOR MS I

34. IT NEVER. The words *no time* were cancelled, and *it* and *never* were written above the line, in ink. Perhaps RWE started to write *no time did it suffer . . .*, but after writing *no time* decided to use another form of expression, *it . . . suffered*, and inserted *it* before *no time*, and then changed *no time* to *never*. But it is possible that he at first wrongly construed *nulla volta* (an adverbial phrase) as the subject of *sofferse*, and then corrected the error. — LOVE TO RULE. RWE first wrote *that Love should rule*, then cancelled *that* and *should*, and added *to* above the line, in ink. Either construction is correct.

35. WHAT is a revision of *which*, made with ink. The translation *in what things* is passable; but strictly, *in quelle cose la dove* = *in those things in which*. — GOOD. More strictly *utile* = *useful* or *helpful*. — YET SINCE. *però che* was first rendered as *yet that*; then *that* was cancelled in favor of *because*; then *because* was changed to *since*, all changes being in ink. *Since* without *yet* would be correct.

36. TO SUBDUE. *soprastare* = *to dwell upon*. — SUCH TENDER. *so much* (< *tanta*) was cancelled, and *such tender*, which is good, was written above the line, in ink. — ONE MAY APPEAR. Following the word order of his text, RWE first wrote *appear* after *youth*; then he cancelled the word, with ink, and went on to write *one may appears* after the cancelled word. This change clearly was made at the time of writing down the translation. Then RWE cancelled the *s*, with pencil. — ONE. The subject of *pare* is *soprastare*, and *alcuno* here modifies *parlare fabuloso* (= *some idle speech*). — MAY APPEAR. *pare* is third singular indicative (*appears* or *seems*).

37. TO SPEAK FABULOUSLY. Here *parlare* is a noun and *fabuloso* is an adjective. But although *one may appear to speak fabulously* is free, it is satisfactory. This construction, however, would need to be preceded by a gerund (*in dwelling upon*) rather than an infinitive. — AND. RWE inadvertently wrote *and* twice, then cancelled the first *and*.

38. BOOK, i.e., "the book of his memory," is excellent here, although more strictly *esempio* = *model* or *copy*. — WHERE . . . ARE FOUND. *whence* would be more exact than *where* for *onde*. The word *nascono* = *are born*, *are derived*. RWE, perhaps confusing *nascono* with *nascondono*, first wrote *lie hidden*; then, in ink, he cancelled that and wrote *occur*; then cancelled that and wrote *are found*. But the meaning of the clause is clear. Following his text, RWE wrote & after *found*; but then, seeing that the meaning did not require it, he cancelled it, with ink (& is not in T.C.). Hereafter it may be understood that revisions in the MS are in ink unless the contrary is stated.

40. PARCGRAPHS is the spelling of the MS.

## III

1. SO MANY. *some* was written first, then cancelled, and *so many* was written above the line—a definite improvement. — EXACTLY (< *appunto*), overlooked at first, was added in the margin.

2. MOST GENTLE MAID. RWE first wrote *gentlest one*, then changed it to *most gentle maid*. — IN. *on* would be better here.

4. PUREST WHITE. RWE first wrote *whitest colour*, which is literal; the revision is excellent. — GENTLEWOMEN. For *gentil donne* RWE first wrote *ladies*, then cancelled the word and wrote *gentlewomen* right after it. This change was made at the time of writing out the translation.

5. THROUGH A ROAD. *road* is written through *via*; the translation *along a street* would be better for *per una via*.

7. REQUITED. The word *meritata* is in pencil, under *rewarded*, which is in ink. The latter is cancelled, and above it is *requited*, in ink. Here it looks as though RWE had a pencil by him at the time he was writing down the translation; and that, not knowing the meaning of *meritata*, he wrote down the Italian word in pencil. See an earlier instance of this, note 33 for section II. — OTHER. *great*, in ink, was cancelled with pencil, and above it, in pencil, was written *other*. Then the pencil writing was inked in. The change was a good one, although *great* (< *gran*) is more literal.

8. VIRTUOUSLY. *molto* (= *very*), in T.C., is not in RWE's text. But just a few words later his text has an unnecessary *egli* before *mi parve*, which he rightly translated as *it*. — THAT I SAW. RWE first wrote *to see*, which is too literal. The revised reading is idiomatic, and excellent. He might have written *meseemed to see*.

9. HAPPINESS. RWE's text reads *felicità* (T.C. has *beatitudine*). RWE, following his text, first put a comma after *happiness*, then changed it to a period and wrote a capital *T* over the small *t* of the next word. The change was good. — WHEN. RWE first wrote *that* (< *che*), then cancelled it and wrote *when*, which is better here. — SWEETEST... AT. *her most* (or *very*) *sweet salutation* would be a little better; and *reached* or *came to* would be better than *arrived at*.

10. PRECISELY. *plainly* was written first and cancelled, and *precisely* was written after it. This change clearly was made at the time of writing out the translation. — After AND a *b* is cancelled. Apparently RWE started to write *because*, then preferred *inasmuch as*, which follows the *b*. — IT. *that* would be better for *quella*.

11. TURNED. RWE's text has *volsero*; T.C., *mossero*. — ARRIVE. *to come to* would probably be better here (T.C. has *per venire*), but RWE's text has *per venire* (= *to arrive at*).

12. WITHDREW is written above *retired*, which is cancelled.

13. TO A. More strictly, *al* = *to the*.

14. ONE. RWE's text has a comma here followed by capital *E*. His substitution of a period is good. — CAME TO. *fell upon* or *overcame* would be more exact for *sopraggiunse*. — SLEEP (correct for *sonno*) is written above *dream*, which is cancelled.

15. WHEREIN I SEEMED. Here *che* = *for*. And *meseemed* or *it seemed to me* would be more exact for *à me pareva*.

16. CLOUD. A word following *cloud* is cancelled and is illegible, but it is not needed. Apparently it represents some alteration made at the time of writing out the translation.

17. ASPECT... BEHOLDER. RWE first wrote *fearful aspect toward whom it looked*, which is incorrect. He cancelled *looked* (< *guardava*) and wrote *guarded* (an error). Then he cancelled all but *aspect* and rewrote the passage to read

*aspect fearful to the beholder*, which is a little free but essentially correct. Exactly, it should read *aspect terrifying* (i.e., *awe-inspiring*) *to whoever looked at him*. Where RWE's text has *guardava*, the T.C. has *guardasse*. Again RWE's text has a comma followed by capital *E*, and RWE substituted a period. — HE is written over *it*.

18. TO HAVE. RWE first wrote *to me with* (< *mi con*). Then *me with* was cancelled, and *have* was inserted above the line after *to* to give *to have* as a substitute for *with*. There was no need to drop out *to me*, but the meaning is satisfactory. — IN HIMSELF. *quanto à se* = *as to himself, so far as he was concerned*. — WONDERFUL. At first RWE wrote *a wonderful thing*, which was literal; then he cancelled *a* and *thing*. — AND. After *and* RWE at first wrote *in his words*, which was literal; then he cancelled the phrase.

20. WORDS was supplied by RWE, but is all right.

21. I AM THY LORD. At first RWE copied the Latin of his text, accurately: *Ego donnus tuus*. Then he cancelled the first *n* and wrote *mi* above the line. Then he cancelled the whole phrase and wrote the translation above the line. Did he know the Vulgar Latin form *donnus*, or guess the meaning and so emend his text, or did he get another text? Cf. note 14 of section II, above.

22. APPEARED TO ME. Strictly, *mi pareva vedere* = *me seemed to see*, or *it seemed to me that I saw*. — TO SLEEP A PERSON. *a person sleeping* would be better for *una persona dormire*. — SHE WAS. RWE omitted *it seemed to me* (< *mi pareva*) and supplied *she was*.

23. LIGHTLY INFOLDED. First RWE wrote *rolled*, then cancelled it and wrote *infolded* after it. This change clearly was made at the time of writing the MS. The adverb, which in the Italian comes several words later, he wrote above the cancelled participle *rolled*. — BLOOD-RED is literal, but *crimson* would be a happier word.

24. KNEW . . . WAS. RWE was too literal here; *recognized as* or *knew to be* would be better for *conobbi che era*. — PEACE. RWE's text has *quiete* (= *peace, silence, tranquility*, or possibly *happiness* here); T.C., *salute* (= *salutation* or *welfare*).

25. HIS. The *is* of *his* was written over the *er* of *her*, first in pencil, then in ink — an excellent revision. — IT APPEARED. *mi* (= *to me*) was not translated. — HE was written above *she*, which was cancelled. The change was made first in pencil, then in ink.

26. HE. *She* was written first; then the *s* was cancelled, first in pencil, then in ink.

28. VIDE. Copying his text correctly, RWE first wrote *Vidi*; then with a pencil he changed the final *i* to *e*. Possibly he emended his text here simply on the basis of his own knowledge of Latin.

29. REMAINED was written above *been*, which was cancelled: *stato* might mean either, but *remained* is correct here.

31. THAT. RWE's text has *quella* (T.C. has *questa*). — HER. RWE forgot to change *her* to *his*. — Between *hand* and *which* it is better to keep the comma which RWE's text has. — DOUBTFULLY. *in fear* would be better for *dubitosamente* here. At this point RWE's text has a comma followed by a capital; RWE substituted a period. — AFTER . . . WHILE is condensed; more exactly, *after this it was but a short while before*.

32. HIS. RWE first wrote *her*, then changed *er* to *is*. — COMPLAINING. More exactly, *weeping*.

33. TOOK AGAIN. More exactly, *gathered up*, or *picked up*. — HE SEEMED TO ME. More exactly, *mi pareva che* = *it seemed to me that*.

34. TO GO. The phrase *se ne gisse*, equivalent to *si ne gisse* in T.C., (= *he went away*) seems to have troubled RWE at first, for *go* is written in a space half a line long. — After *Cielo* (= HEAVEN) RWE's text has a comma, followed by a small letter.

35. WEAK, which is in ink, is written over *deboletto*, which is in pencil. Apparently RWE did not know the word at first. — BEAR. *endure* would be better here. — SO, although it gives a fairly satisfactory meaning here, is not accurate; *anzi* = *but*. — I AWAKED. RWE first wrote *was wakened*; then he inserted *I* as subject, and changed the verb (possibly through two stages — *was awakened*, and *awakened*) finally to *awaked*. *I was awakened* is literal. The *was* was cancelled and the *a* was prefixed with ink; the *en* was cancelled with pencil. — AND. Following his text, RWE first wrote a comma and *&*; then, in pencil, he changed these to a period and *And*.

36. REFLECT is written above *think*, which is cancelled. — IN was accidentally written twice here.

37. WAS. Strictly, *era stata* = *had been*. — SO. RWE's text has a period and capital *S* here. RWE wrote a comma and capital (?) letter. — APPEARED. *appare* is present tense.

38. After *notte* (= NIGHT) RWE's text has a comma followed by a small letter. His emendation is good.

39. PROPOSED here means *formed a plan*, *purposed*, or *set before myself as an intention*. RWE chose the English word that looks most like the Italian; *decided*, *purposed*, *determined*, or *resolved* would be more common.

40. THE is not in the text and is not needed. — IN THAT is written above *of the*, which words are cancelled. *in that time* is literal for *in quel tempo*, but *of* (or *at*) *that time* would be better; cf. RWE's first rendering, *of the time*. The text has here a comma followed by capital *E*; RWE substituted a period.

41. BECAUSE. At first RWE tried to translate literally, word for word, *conciò fusse cosa che*, and got *with this was the circumstance that*; his revision is correct. — SEEN BY MYSELF is too literal for *veduto per me medesimo*. The meaning is *learned by myself*, or more probably, *discovered in myself*. — IN RHYME. *in* is written above *by*, which is cancelled, and *rhyme* is written through *rime*. The correction of *by* (< *per*) to *in* was good.

42. SHOULD SALUTE. For *salutassi* RWE first wrote *saluted*; his revision is good.

43. SHOULD WRITE. RWE first had *wrote*, which was correct for *scrissi*. In revising, he probably was consciously emending, so as to make the *scrissi* clause parallel to the *salutassi* clause.

44. DREAM. *sonno* = *sleep*, not *dream*; but either word makes sense here. See note 14, above. — THIS SONNET. The phrase *lo quale comincia*: "*A ciascun' alma presa*" (in T.C.) is not in RWE's text. This formula, which introduces the poems of the *Vita Nuova* in T.C., is regularly omitted in RWE's text. His text also regularly omits the sentences analyzing the structure of the poems (the *divisioni*), which in T.C. follow the poems.

45. TAKEN. *captive* would be better here. — *&* is the translation required,

but RWE's text reads *è*. RWE either failed to notice the accent, or correctly emended his text.

46. TO. *Into* or *Before* would be better here.

47. TO THE END THAT. RWE first wrote *In this that*, which failed to translate *In ciò che* (= *In order that*); the revision is satisfactory. — WRITE AGAIN. *write back* or *write in reply* would be clearer for *riscrivan*; and *mi* (= *to me*) was not translated. — THOUGHT. RWE at first translated *parvente* as *manifest*; then, cancelling that, he inserted *thought*, a good revision. At the end of this line, neither RWE's text nor his translation has any punctuation.

48. GREETING. RWE first wrote *Greetings* or *Greeting* and then wrote through the final syllable the alternative ending. Since the *-ing* ending is written the more heavily, it is assumed to be the later choice. — IN THE NAME OF is an excellent revision, written above *to*, which is cancelled. *to* was wrong for *in*.

49. WAS . . . HOUR. RWE first wrote *were*, which is correct for *eran'*; but the form his translation of the rest of the line took (which was not quite accurate) required a singular, so he changed *were* to *was*. More accurately, *Gia . . . l'hore* = *Already were the hours almost thirdded* — i.e., *Already almost a third part of the hours had passed*. In other words, it was the fourth hour of the twelve hours of the night (cf. the prose, III, 37).

50. IS MOST BRIGHT is correct; RWE's text has *è piu lucente* (T.C., *n'è lucente*).

52. SUBSTANCE. Here *nature* would be better for *essenza*. — SEEN. RWE tried to make sense out of *sembrar* (= *to seem*), a corrupt reading of his text. T.C. has *membrar* (= *to remember*). — MADE ME TREMBLE is satisfactory except for the tense. Literally, *mi dà horrore* = *gives me fear* — i.e., *inspires me with awe*.

53. GLAD . . . HOLDING. The word order of this line is that of the Italian, except that *mi* (= *to me*) is not translated.

55. ROLLED . . . GARMENT. *wrapped in a cloth* (or *drapery*) would be a little better. See note 23, above.

57. LOWLY TREMBLING is satisfactory, though *humbly fearful* would be a little better, assuming RWE's interpretation, which is possible. However, while *paventosa* modifies *Lei*, *humilmente* may modify *pascea* (*He humbly fed her* [*who was*] *afraid*).

58. IT. *lo* = *him*. — HE SEEMED. *vedea* = *I saw*. RWE first wrote *she seemed*, but then cancelled the *s* of *she*. The line should be translated, *Afterwards I saw him go away weeping*. — The *divisione* is not given in RWE's text. See note 44, above.

59. MEANINGS. Perhaps *explanations* or *interpretations* would be a little better.

60. GUIDO CAVALCANTI. In RWE's text the name of the poet is printed in the margin; T.C. does not give it. And here, where his text has a comma followed by a capital, RWE substituted a period.

61. WROTE. Here RWE correctly translated *disse* as *wrote*; often in *The New Life* where the word means *composed* or *wrote* he rendered it as *said*. — THIS SONNET is exact; RWE's text reads *questo Sonetto*. Then it gives the whole sonnet; T.C. gives only the first line of it in the V.N. (but gives the whole sonnet among the *Rime*).

62. HAVE SEEN. More strictly, *vedesti* = *you saw*. — VALOUR. Here *value*, *worth*, *excellency*, or *virtue* would be better.

63. GAME, &. Here *pleasure* or *joy* would be better for *gioco*. And here RWE rightly emended the *è* of his text to read *e*. — EVERY GOOD WHICH is all right; but more strictly, *as much good as*.

64. AS IF. RWE first wrote simply *If*, which was correct for *Se*. — IN PROOF OF is too literal; *in pruova de* may mean *in the power of*, *under the rule of*; or, *in the presence of*; or *being tested by*. — A. The *l* of *del* = *the*, not *a*.

65. RULED. The tense is present.

66. THEN. Here *poi* = *for*, *because*, *since*. — LIVE IN PLACES. *vive* = *he lives*, and *in parte* = *in a place*. ("In his abode there is no grief.")

67. HOLD REASON. *tien* = *he holds*; and *tien ragion* = *he holds court*, *governs*, *governs according to reason*. — YOUR. *la* = *the*, not *your*. — PIOUS. *pietosa* probably means *sympathetic* or *compassionate*, though *pious* or *devoted* is a possible meaning. RWE's text has *nella pietosa* where T.C. has *nel casser de la*. RWE neglected to put any punctuation at the end of the line; his text has a colon.

68. YES. Here *Sì* = *So*. — GO. The misprinted *và*, which RWE took as an imperative, should be *va* (= *he goes*). — DREAMS makes sense here; and the plural form *sonni* (< *sonno* = *sleep*) suggests *dreams*. — TO THE RACE. *to people* or *to men* would be better here. ("He goes so gently in dreams to people.") RWE's text has *ne 'sonni*; T.C., *per sonni*.

69. WHO . . . PAIN. *Che i cor ne porta senza far dolore* = *That he carries (or takes) away their hearts without causing pain*.

70. SEEING HER CARRY. *Seeing* is out of its proper place; there is nothing in the Italian here for *her*, and *portò* is preterit third singular. ("He took away your heart seeing/ That. . .")

71. *Che* (= *That*) RWE did not translate. And *chiedea* is imperfect tense. The line may mean "That Death was demanding thy lady" or "That your lady was demanding death." RWE should have kept the semicolon which is at the end of this line in his text.

72. FEEDS. *Nudrilla* = *He fed her*. — ON THE LIVING HEART. RWE's text reads *desto cor* where it should read *d'esto cor* (= *with this heart*); T.C. has *de lo cor*. RWE seems to have confused *desto* with *desto* meaning *wide awake*; but then where did he get *on the*? — OF HER TIMID. *di ciò temendo* = *fearing this*. The participle might modify *la*, the lady (cf., in the preceding sonnet, "*d'esto cor ardendo/ Lei paventosa humilmente pascea*"; and in the prose, "*la quale ella mangiava dubitosamente*"), or the subject of *Nudri*.

73. THAT SHE WENT AWAY. *che sen gia* = *that he was going away*.

74. THE SWEET DREAM is all right here; but strictly there is no word in the Italian text for *the*, and today *dolce sonno* would mean *sweet*, or *gentle*, *sleep*. — After WHICH (< *ch'*) RWE neglected to translate *all'hor* (= *then*). And *si compiea* = *was completing itself*, *was ending*.

75. THAT. The *che* of RWE's text should be *chè* (= *for*). — CAME. *was coming* would be better for *venia*.

76. After WAS RWE did not translate *quasi* (= *as it were* or *almost*). — THE. Before *friendship* RWE first wrote *that*, then changed the word to *the*, which is correct.

77. IT WAS I. RWE first wrote *I was he*; then he cancelled *was he* and

inserted *it was* above the line, before *I*. The first is more literal, but either is all right.

78. SONNET. RWE's text has *sonetto*; T.C. has *sogno*.

## IV

1. AND. We expect *From this vision forward* < *Da questa visione innanzi* (T.C.); but RWE's text has *E*, not *Da*. — AFTER was inserted above the line here, when RWE saw that he could not make sense by following the Italian word order and translating *innanzi* in the usual way. He could not have translated better here.

4. AT MY FACE. More correctly, *della mia vista* = *because of my appearance*. — ENVY. Here *spiteful curiosity* would be better for *invidia*.

5. PERSISTED TO KNOW. *tried hard*, or *eagerly sought*, or *made every effort* would be better for *gia si procacciavano*. And *to find out* or *to learn* would be better for *di saper*. — ALTOGETHER. At first RWE wrongly wrote *from all* for *del tutto* (= *above all*, or *wholly*); then he cancelled the phrase and above it wrote *altogether*, which is correct. After *from all* there is a comma, in pencil, derived from his text.

6. FROM OTHERS AND. RWE first copied from his text, with pencil, *ad altri*, &; then, with ink, he wrote through these words his translation, but did not ink in the comma. — EVIL is written in pencil above *wicked*. — DEMAND. *questioning* would be better.

7. ME is awkward; *of me* would be better. — THROUGH (correct) is written above *for* (wrong here), which is cancelled. — WHICH. *who* would be better.

8. THAT WHICH. *he who* would be better.

9. GOVERNED will do, but *dealt with* would be better here.

10. ENSIGNS. Here *insegne* = *signs, tokens*. — WHICH. Here *che* is the conjunction *that*; and *che questo* = *that this fact*. RWE overlooked or ignored *questo*. — After COVERED RWE did not use the comma which his text has. — ASKED. RWE did not translate the object *mi* (= *me*).

11. HAD . . . DESTROYED ME. *wasted* would be better here than *destroyed*. The translation *had . . . me* (in an indirect question) is good, although the Italian has *ti ha . . .*, in a direct question ("has . . . wasted you?"); there are no quotation marks in RWE's text. The & which follows (and comes before *io sorridendo*) should be translated as *then* or should not be translated; RWE omitted it. And he did not use the comma which his text has here.

## V

1. SAT. *was sitting* would be better.

2. GLORY. The comma here is in pencil. — FROM WHENCE. *from which* would be better.

3. COULD SEE is free for *vedea* (= *saw*). — CHIEF JOY. RWE's text has *felicità*; T.C., *beatitudine*. — IN THE MIDST BETWEEN. *nel mezzo di* = simply *between*.

4. BEHELD. More exactly, *mi mirava* = *looked at me*.

5. WITH WONDER MY GLANCES. *maravigliandosi del mio sguardare* = *wondering at my gazing*. But the meaning of this phrase and the preceding one is rendered approximately by RWE. After *glances* he did not use the comma which



his text has. — WHICH APPEARED. More closely, *che pareva che . . . terminasse* = *for it appeared that it* [my gazing] *ended*.

6. ON was written in pencil above *beyond* (which was incorrect); *on* was inked in, and *beyond* was cancelled. A good revision. — WERE INFORMED. More strictly, *s'accorsero* = *became aware, perceived*. — LOOKING. RWE first wrote *wonder* for *mirare*, then cancelled the word and wrote *looking* above it. A good correction.

7. ON was inserted above the line, in pencil. The caret indicating the insertion and the comma after the preceding *that* are in pencil also. — THAT. Strictly, *questo* = *this*; but *that* serves just as well here. — SOME ONE was supplied by RWE. It is not needed, and does not agree with the plural verb later in the sentence. RWE seems to have been translating word by word, or phrase by phrase, without looking ahead.

8. The period after MAN is good, but RWE's text has a question mark.

9. NAMING is literal, but *by one's naming* or *by their naming* would be better. — I HEARD. Here *intesi* = *I learned or understood*. — THEY SPOKE. After RWE has supplied *someone* just above, we expect the singular here; but his text reads *dicevano* (= *they were speaking*). T.C. has *dicea*. — WAS PLACED. *era stata* = *had been*.

10. IN THE. RWE first wrote *in a*, then wrote *the* through *a*.

11. EYES, accidentally omitted, it seems, was interlined here. After *occhi miei* RWE's text has a comma followed by a capital.

12. FACE. Here *vista* = *looking, gazing* (cf. above, note 5), or possibly *sight* or *appearance* (cf. IV, note 4), but not *face*.

14. CARRIED. RWE first wrote *showed*, then cancelled it, and wrote *carried* above it. *ne mostrai* = *I made a show of it (or this)*. RWE conveys the right meaning.

15. MANY. *le piu* = *most*. — SPOKE TO ME OF IT. *di me ragionavano* = *were talking of me*.

16. GENTLEWOMAN. Although the text has only *donna* here, the lady has been referred to just above as a *gentil'donna*. In the following paragraphs RWE translates *donna* sometimes as *lady* and sometimes as *gentlewoman*. — I CONCEALED MYSELF is too literal; *mi celai* = *I dissembled*. — After *anni* and after *mesi* RWE's text has commas, which RWE omitted. The second comma is helpful.

17. IT. There is nothing for *it* in the Italian construction, and the reference of *it* is faulty. In handling the whole phrase RWE was a little free, but he gave the meaning. More exactly, *further to make anyone (or others) believe, or to make people more credulous*. RWE's text has *credere*; T.C. *credente*. — After OTHERS RWE used a comma, which is helpful, although his text had no punctuation at this point.

18. THEY CONCERN. More exactly, *facesse à trattare di* = *it may serve to treat of*.

19. THE is good, although strictly, *quella* = *that*. — THEREFORE (correct) is written above *yet* (wrong), which is cancelled.

20. ONE. RWE's text has *alcuna ne*, which would mean *some of them, or some[thing] of them, or some [part] of them*. RWE did not translate *ne*. T.C. has *alcuna cosa ne*.



## VI

1. THE. Strictly, *questo* = *this*. — GENTLEWOMAN. RWE's text has *gentil'* *donna*; T.C., *donna*.

2. THERE AROSE . . . TO RECORD. More closely, *so far as I was concerned, there came to me a desire of wishing to record*. RWE first wrote *that from my part came a will of wishing to remember*. He mistranslated *quanto* as *that* (or didn't translate it, but repeated the earlier *that*), connected the phrase *quanto dalla mia parte* with the wrong (the following) sentence element — it is only fair to observe, however, that in his text there is a comma before *quanto* and no punctuation after *parte*, — and did not translate *mi*. His revised reading amounts simply to omitting the phrase *quanto . . . parte* and translating *mi*; so the meaning is not importantly affected. *Quanto . . . parte* = [she was only a screen] *as far as I was concerned*, or [such great love] *as mine for Beatrice was*. — THE MOST GENTLE. Strictly, *quella* = *that*. And here *gentilissimo* = *most gentle lady* (i.e., Beatrice).

4. WITH. RWE first wrote *of*, immediately cancelled it, and wrote *with* after it. — After *gentil'donna* the text has a period, but follows it with a small *e*. — HAVING TAKEN. Literally, *presi* = *I took*; but RWE's translation is good.

5. SIXTY THE is literal, but one should say *sixty of the*. — BY . . . LORD. First RWE wrote in pencil *dallo altissimo Siri*, then wrote *by . . . Lord* through the pencil writing; *Siri* (T.C. *sire*) seems to have puzzled him at first. The & which follows, RWE omitted; it is not needed in the construction of his sentence (cf. note 4, above).

6. UNDER is literal for *sotto*, but *in* would be better. — SERVICE is wrong; a *serventese* is a poem having a certain form.

7. SHOULD NOT HAVE . . . RWE emended the *harei* of his text to *havrei*, and translated this clause well. There is no *n'* in his text here, either; but RWE's *which* serves as well. — EXCEPT. RWE first wrote *if not* for *se non*, then cancelled the words and wrote *except* above them. — SAY. Here *tell* would be better.

8. THIS THAT. *quello, che* = *that which*. But the comma in RWE's text after *quello* is confusing, and misled him into translating as he did. His translation here is possible, given his text, until we get to *cioè*, below. Then it is clear that something is wrong. But with his text it was perhaps not easy to discover just where the trouble lay. — COMPOSING IT is literal for *componendola*, but the meaning is *while I was composing it*. — The second IT is wrong; *quello che* is the subject of *avvenne*. — THAT. *cioè che* = *namely that*. But RWE did not use *cioè*; it would not fit into the sentence as he had begun it. — IN NO OTHER NUMBER is accurate, but *in no other place* would be clearer.

9. THE NAME. The translation here is satisfactory, but free: *il nome* is not the subject of *sofferse . . . stare*. A more exact translation is *under no other number* [i.e., *in no other place*] *did it* (the *serventes*) *allow the name . . . to stand*. — NINTH is correct for *nono*, the reading of RWE's text; T.C. has *nove*. — THE. RWE's text does not have the article here, but only an apostrophe (T.C. has *li*). He had to supply it.

## VII

1. GENTLEWOMAN is written above *lady*, which is cancelled. Either will do. — FOR SOME TIME. *for so long a time* or *so long* would be a little better.

2. HAPPENED. *convenne che* = *was obliged to*.

3. DISTANT. *molto lontano* = *very distant*. — COUNTRY is literal, but here *place* would be better for *paese*. — I. RWE did not translate *perche* (= *wherefore*) before I. — FRIGHTENED. RWE first wrote *being frightened*, then cancelled *being*. Here *dismayed* would be a little better. — FROM gives the wrong meaning. Here *de* = *because of*. — After DEFENCE RWE did not translate *che m'era venuta meno* (= *which had failed me*).

4. After MYSELF RWE did not translate *ne* (= *about it*), but he scarcely needed to. — THAN. RWE first wrote *that* for *che*, then corrected himself. — After I. RWE did not translate *medesimo*, but the omission is not important.

6. VERY SOON. *piu tosto* = *more soon, the sooner*. — BECOME is good. RWE's text has *sarebbono* for *sarebbero*. — After SECRET, RWE rightly ignored the period which is in his text.

7. After PROPOSED RWE first wrote *then*, but then cancelled it. His text has *dunque*, but the word does not need to be translated. — MAKE A. *ne* (= *for it*) is not in RWE's text after *fare*. And more strictly, *alcuna* = *some*, not *a*.

8. RWE properly omitted the comma which his text has after *parole* (= *words*); but he omitted also the one which it has only a few words later, and which is helpful.

9. AS. RWE first wrote *so that it* (for *si come* + a subject for the verb), but later cancelled these words and correctly wrote *as* above them. — SONNET. Possibly RWE meant the *s* here to be a capital: the letter is fairly large and not attached to the following letter, and the text has a capital at this point. But in no other place did he capitalize *sonnet* (which he used about forty times in this work), even when his text capitalized *sonetto* (as it did in three other instances — cf. the MS, pp. 3d and 6a [III, 59-61; VIII, 8]); and in a few other places, where obviously a small letter was intended, he made his *s*'s large and unattached.

10. BY. *along* or *on* would be better.

11. ATTEND is used here in the sense of *wait*, and *listen* or *consider*.

13. WILL. *deign* would be better for *soffriate*. RWE's text has *à udir* (for *to hear*); T.C. *audir*.

15. GRIEF. RWE's text reads *dolore*; T. C., *tormento*.

16. TRULY is correct, although RWE's text has *gia* for *già*. — BY. Here, and in the next line, *on account of* or *through* would be better for *per*.

18. GENTLE is satisfactory, but *pleasant* would be a little better.

19. MYSELF SAY SECRETLY is wrong; *mi...dir dietro* = *say behind me*. At the end of this line the text has a colon, which RWE omitted.

20. AH! RWE's text reads *Deh*; T.C., *Deo*.

21. DOES...TREASURE? *lo core* is an object, not a subject; *leggiadro* is an adjective modifying *core*; the word *questi* (= *this man*) is the subject; and *treasure* is without basis. RWE handles this line badly. We should have "through what merit does this man have such a light heart?"

22. PRESUMPTION. Here *lightheartedness* or *courage* would be better for *baldanza*.

23. THE AMOROUS TREASURE is literal, except for *the*, which RWE supplied; *a treasure of love* would be better. The semicolon at the end of this line in RWE's text should have been kept.

25. IN A FASHION, WHICH. RWE first wrote *In fashion, which*, then inserted the *a*. But *In guisa, che* = *in such wise that, or so that*; here *che* is a conjunction. — TO SPEAK, BREEDS DOUBT is wrong, too; *di dir mi vien dottanza* = *dread of speaking comes to me*.

27. WANT. *lack* or *defect* would be clearer.

28. I is written in the margin, as an addition. Again it appears that RWE was translating word by word. *Outwardly* is capitalized in the MS.

29. WITHIN FROM. *dentro da* = simply *within*. — PINE. Choosing an English word that looked like the Italian, RWE first wrongly wrote *struggle* for *struggo*, then cancelled it and wrote above it *pine*, which is correct.

## VIII

2. LADY. After *donna*, RWE's text does not have *giovane e*. — COUNTE-NANCE. Perhaps *appearance, mien, or aspect* would be a little better.

3. A GREAT FAVORITE. RWE first wrote *very graceful* for *assai graziosa* (= *very gracious or delightful, much beloved*), then he cancelled that and interlined above it *a great favourite*, which is good. — THIS. RWE did not translate *sopradetta* (= *above-mentioned*).

4. LAMENTED HER. Perhaps *wept* or *were weeping* would be a little better for the verb. RWE added *her* without need, and there is no basis for it in the text. Also, about twenty words which follow at this point in T.C. (*assai pietosamente . . . alquante lagrime*) do not appear in RWE's text. After *lamented her* RWE, following his text, first wrote a comma; then he cancelled it and wrote a period, which is better. — ALSO. *anzi* = *but*. However, the omission just referred to makes *but* illogical. From this point to the next poem the translation follows the Italian almost word for word.

6. ONCE. *alcuna fiata* = *several times*. — ON. RWE first wrote *with*, cancelled it; then *to* (interlined above *with*), cancelled it; finally *on* (interlined to the right of *to*), which is correct. — After TOUCHED, RWE at first wrote *something* for *alcuna cosa* (= *somewhat*) and then cancelled it. The correct idea is more or less implied in the verb *touched*.

7. WROTE. Here RWE translated *dissi* properly as *wrote*. Just below in this sentence he translated it, as he often did, too literally, as *said*.

8. OF WHICH. RWE's text reads *de quali*; T.C., *li quali*.

9. BEGINS. RWE's text reads *cominciai*, but he translated as if it read *comincia* (which is the reading of T.C.)

11. SEEING. *Udendo* (= *hearing*) is printed *Vdendo* in RWE's text, and he apparently thought it a misprint of, or misread it as, *Vedendo*. — HE HAD. *lui fa* = *makes him*.

12. WITH PITY. *à pietà* = *piteously*, and modifies *chiamare* (= *cry*) rather than *sente*.

13. SHOWING. More strictly, *Showing forth*. — IN. *through* would be better.

14. BECAUSE. RWE's text reads *Perch'è*. He rightly emended it to read *Perchè*, or carelessly read it as such. — ROUGH. *churlish* would be a little better. See also line 1 in the next sonnet.

15. WROUGHT (which is good here) is written above *placed*, which is cancelled.

17. OUT OF. RWE first wrote *out of all honour*, then cancelled *all*; but *fuora de* = *aside from, besides, except*.

18. HORROR LOVE FELT. *amor le fece horranza* = *honor Love did her*. Apparently RWE did not know *orranza* (< *onoranza*), and guessed, choosing an English word resembling the Italian.

19. SINCE. *for* would be better. — TRUE is literal, but *bodily* would be better here.

21. I. The subject is *he* (Amor); the verb is third person.

24. AND THE SECOND is an exact rendering of RWE's text.

25. ENEMY OF PITY. RWE's text has & before this phrase, but it is not necessary to translate the &.

27. After JUDGMENT it would be better to have a comma (and the text has one at the end of this line).

28. THOU. *Poi c'* (for *Poi che* = *since*), at the beginning of the line, was not translated. — OF GRIEF. *doglioso* (= *sorrowful*) modifies *cor*, not *matera*; the phrase should be translated as *to the grieving heart*. And at the end of this line RWE should have kept the comma of his text.

29. After SAD there should be no period, but only a comma (The text has a semicolon.)

30. WEARIES OF. More accurately *s'affatica* = *wearies itself*; and *with* or *in* would be better here than *of*. A period is needed at the end of this line (the text has a colon).

31. AND ... GRACE. *E se di grazia ti vo' far mendica* = *And if of mercy I would make you deprived*. RWE first wrote *And if to make request to you for grace* (which missed the meaning); then he cancelled the first *to*, wrote *I* above, cancelled that, then wrote *thou wouldst* after the cancelled *I*, and cancelled *to you*. He did not take *vo'* as first person, took *ti* as subject, and mistranslated *mendica* and *di*.

32. TELL is written after *say*, which is cancelled (a good revision).

33. OFFENCE is written above *deceiving*, which is cancelled. — WITH ... INJURY. *d'ogni torto tortoso* = *guilty of every wrong*. Here again just a little thing or two (the mistranslation of *d'* and misinterpretation of the function of *tortoso*) turns RWE's interpretation of nearly a whole line.

37. THOU ... COURTESY. RWE first wrote (incorrectly) *courtesy has departed*, but cancelled the last two words and, above the line, inserted *thou hast divided* before *courtesy*. But *taken away* would be a little better than *divided*.

38. IS ... PRIZE. RWE mistranslated *è da pregiar vertute* (= *is deemed virtue, or is esteemed, [namely,] virtue*).

40. AMOROUS BEAUTY. *loving* would have a better connotation than *amorous*, and *lightheartedness* would perhaps be better here than *beauty*. RWE neglected to use any punctuation at the end of this line (his text has only a comma).

41. DISCOVER should be taken in its old sense of *disclose*.

42. EXCEPT (correct here for *che*) is written through another word, *Who*.

44. LET HER. Either *her* or *him* is possible. Perhaps it would be better to make the translation ambiguous: "Whoso... /May never hope..."

## IX

1. SOME DAYS AFTER. RWE, following the word order of the Italian, first

wrote *After . . . , some*, then, before writing *days*, cancelled *some*, wrote *Some days* in the margin, ahead of *After*, and changed *A* to *a*. — SOMETHING OCCURRED is written above *a circumstance happened*, which is cancelled.

3. MY was supplied by RWE; his text does not have *mia*. — IT CHANCED THAT. RWE confused *avvegna che* (= *although*) with *avvenne che*. And he accidentally wrote *that* twice, and then cancelled the second *that*.

4. MY JOURNEY . . . WAS. The clause *non tanto . . . era* RWE at first translated correctly and closely: *the end of my journey was not so far as she was*; but then, with pencil, he cancelled *the end of my* (he surely did not mean to cancel *my*) and *was not*, and inserted *did not reach and to where*. The result is a little free, but good.

5. ALTHOUGH . . . APPEARANCE. In the left margin RWE, with a pencil, marked this clause with a vertical line and a question mark. However, his translation here is a correct one. Perhaps RWE was wondering whether the phrase *quanto alla vista*, which in his text is preceded and followed by a comma, was meant to modify the preceding or the following sentence element (he took it as modifying the preceding element, and omitted the preceding comma); or perhaps he was wondering about the meaning, which is not very clear, even when the passage has been translated. (1. Although Dante was, according to outward appearances, with people, actually he was alone in his thoughts, and sad. 2. Although Dante was with people, he showed in his appearance his displeasure at going.)

6. DISPLACED is obviously a slip of the pen. — MY. *the* (literal for *li*) was cancelled and *my* was inserted — a good revision. — NOT. RWE did not translate *quasi* (= *almost*). One might render *quasi . . . non* as *scarcely, hardly*. — EXHALE. *give vent to* or *relieve* would be better.

7. THE. Here, too, the article = the possessive (*my*). — FELICITY. RWE's text reads *felicità*; T.C., *beatitudine*.

8. YET. Here *però* = *therefore* or *then*. — MY is written above *the* (< *il*), which is cancelled. — LORD is written above *Signor*, which is cancelled — an improvement. — ME. RWE's text reads *si*; T.C., *mi*. It is not clear whether RWE was translating carelessly or emending his text.

10. WITH. *in* would be better here for *di*. — After CLOTHES, a period would be better; but RWE's text has a comma. RWE began the next word with a capital, although his text did not. — ASTONISHED. *troubled* or *bewildered* would be better.

11. SOMETIMES. At this point T.C. has *mi pareva che* (= *it seemed to me that*); RWE's text has only *che*. RWE ignored the *che*, which alone makes no sense, and went on.

12. THE ROAD IN WHICH I WALKED. More strictly, *this road where* (i.e., *on which*) *I was*. Later in this chapter we learn that Dante was riding.

13. RWE supplied the quotation marks which enclose Love's words.

15. BE. At this point RWE's text does not have *a gran tempi*. — THEREFORE is written above *yet*, which is cancelled — a good revision. See note 8, just above. — THIS. More strictly, *quel* = *that*.

16. FROM. RWE's text has *da*, which here would mean *for* or *with*; T.C. has *a*.

17. RWE supplied the parenthesis marks here; his text has commas. — ME. *per nome*, in T.C. at this point, is not in RWE's text.

18. IF and OF, first put in later positions, were cancelled in those positions

and inserted here above the line. RWE first had written *these words I have spoken to thee, if thou speakest of anything*, the *of* (< *di*) being badly misplaced. The revision corrected the error and improved the style. — WORDS. Here the words *ch'io* (= *which I*) are not in RWE's text; but *io* is implied in the verb.

19. ANYTHING. It would be better here to take *alcuna cosa* as *any* or *some*; and *ne* (= *of them*) is not translated, but does not need to be. — IT agrees with *anything*; but strictly, *le* is plural (= *them*). — IN A FASHION. *in such a way* would be a little better. — MAY. RWE first wrote *it may*, but rightly cancelled it.

21. OTHERS. Here *altri* should be taken as *another*; see the beginning of the sentence. — HAVING SAID. *dette* is in an absolute construction: *these words having been spoken*. — After WORDS, RWE at first wrote *he disappeared*, assuming a subject in the verb; but then he saw that the subject was expressed after the verb, and corrected his error (cancelled the two words), before translating further.

22. IMAGINATION is literal, but *vision* or *fantasy* would be better — After SUDDENLY RWE first wrote, incorrectly, *in the highest place and for per la grandissima parte, che*, and just below, *had told me this of himself* for *mi desse di se*. But he felt uncertain about these last parts of the sentence and with pencil marked them in the margin with a vertical line and question mark. Then he cancelled all of the first group of words, and interlined above them *through the large part which* (a good correction, although *by reason of* would be better than *through*); and of the second group, cancelled *this*, a word for which there was no basis, and *told*, above which he interlined *given* (good corrections, although, strictly, *desse* = *gave* rather than *had given*).

24. IN COUNTENANCE. RWE's text has *per la vista mia* (T.C., *ne . . .*) = *in my appearance*. At first RWE wrote, incorrectly, *through this sight*; then he cancelled the phrase and wrote above it *in countenance*, which is satisfactory. He omitted *my*, but it is scarcely needed.

25. RWE was following his text in putting a comma after *sighs*. — ON THE NEXT DAY. *appresso al giorno* = *after that day*, not necessarily the next day. See the first line of the following sonnet. — THUS. RWE mistranslated *di cio* (= *of that, on this [subject]*).

26. THROUGH is literal, but *along* would be better here. — At the end of this line and of the next it would have been better to keep the commas which the text has.

27. WHERE is written through *which* (< *che*); RWE apparently made this change before translating further, since *it* follows. And he missed *lo*, of *de lo andar*. The line is a little free, but fairly satisfactory: more exactly the line means *saddened by the going, which displeased me*.

30. HIS SEMBLANCE. RWE first wrote *The semblance of*, then wrote *His* through *The* and cancelled *of*. More exactly the line means *In his appearance [he was], it seemed to me, wretched*; but RWE's translation is satisfactory.

32. AND . . . CAME. The word order in this line is exactly that of the Italian, and is awkward. The subject of the verb *came* is *he*. — At the end of this line a comma would be helpful, even though there is no punctuation in the text at this point.

33. HIS HEAD. *à* of *à capo* (= *with [his] head*) was not translated, but hardly needed to be. The word order of the Italian is again followed closely; it would be better to change it: *With his head bowed down, so as not. . .*

36. WHERE . . . WILL. In this line, too, and in the next, the word order follows exactly that of the original.

38. OF HIM. RWE first wrote *of him (it)*, then cancelled *(it)*. He apparently was in doubt about *lui*, but made the right choice. — SO GREAT PART is literal, but *such a great part* or *so great a part* would be better. The word order of this line also is exactly the same as that of the Italian.

39. KNEW. *perceived* would be better. The last two lines of the sonnet are marked, with pencil, in the right margin, with a vertical line and question mark. After translating the lines well, RWE still wondered about their meaning, it seems.

## X

2. THAT. RWE first wrote *in order that*, then cancelled *in order* because *that* alone is sufficient. — SHORT. Strictly, *piu breve* = *more brief*.

4. OF HER. RWE wrote, wrongly, *to me of her*, then cancelled *to me*; or at first wrongly translated *ne* as *to me*, immediately caught his error, and wrote *of her*. Although *ne* could mean *of her*, here it seems certainly to mean *of it*. — ALL. *alli* (< *a* + *li*), of *oltre alli termini* (= *beyond the limits*), does not mean *all*. — WHEREAT. More properly, *wherefore*.

5. WAS SORELY GRIEVED. *sorely* is written through *grea*; it seems that RWE started to write *greatly*. His translation of the phrase is good: his text has *pesava*; T.C., *pensava*. — FAME. Here *gossip* would be better.

6. WHICH . . . MYSELF. More correctly, *which seemed viciously to defame me*, or *which seemed that it would viciously defame me*. The subject of the verb is not *I*, but *it* (= *voce*).

7. VICES. RWE first wrote, incorrectly, *my vices* (for *gli vizii*), then corrected the error by cancelling *my*.

8. SWEETEST. *very sweet* would be better.

9. PEACE. RWE's text has *quiete*; T.C., *beatitudine*. See III, note 24.

10. OPERATED. Here *brought about* or *wrought* would be a little better word. — VIRTUOUSLY is literal, but here the sense is *by means of power*.

## XI

1. FROM ANY PART is literal; *from any quarter or direction*, or *in any place* would be clearer.

2. SWEETNESS. RWE's text has *dolcezza*; T.C., *salute*. — ALSO. *anzi* = *but rather*. — THERE WAS ADDED. *there came to me*, or *took possession of me* would be better.

3. CHARITY. RWE first wrote *love*, then immediately cancelled it and wrote *charity* after it.

4. HAD. RWE did not translate *all'hora* (= *then*). — DEMANDED. *asked* would be better here for *domandato*. — AUGHT OF ME. *me concerning anything* would be better for *m' . . . di cosa alcuna*.

6. AT HAND. RWE's text is corrupt here, reading *al manco* for *alquanto*. RWE first copied *al manco* in pencil; then, above the phrase, wrote, in pencil, *at the left hand*; then, through the latter, wrote, in ink, *at hand*, and with ink cancelled *al manco*. Although he went wrong on *al manco* (= *at least*), confusing it with *alla mano*, he got the meaning of the rest of the clause, *prossimana al*



*salutare*. T.C. reads *alquanto propinqua* . . . (= somewhat near to greeting, i.e., to giving her greeting).

7. SENSUOUS SPIRITS. *spirits of the senses* would be better. Cf. II, note 16. — ADVANCED. *thrust* or *pushed* would be better here.

9. HAD. His text, which often confuses such endings as *-essi* and *-esse*, has *havessi* where we expect *havesse* (T.C., *avesse*), but RWE made the necessary emendation, or didn't notice the difference. — COULD DO is literal, but *could have done* would be better. — SO is good; but strictly, *it*. — TREMOR. RWE first wrote *three seas* for *tremare*, which was divided, without a hyphen, at the end of a page; then he cancelled the words and wrote *tremor* above them, a good correction.

10. LADY. RWE's text has the word *donna* here. — ME. RWE supplied *me*, inserting it above the line. His text has simply *salutava* (= gave salutation); T.C., *salute salutava*.

11. After *mezzo* (= MEDIUM) RWE's text has an unnecessary comma, and RWE omitted it. — FROM ME. Literally, *obumbrare à me* = shade, or veil, for me. — CLEARNESS is literal, but *brightness* or *splendor* would be better here. RWE's text has *chiarezza*; T.C., *beatitudine*.

12. After *egli* (= HE) RWE's text has no comma; but one seems desirable, and RWE used one. — After *dolcezza* (= SWEETNESS) a comma seems desirable, and the text has one, but RWE did not use it.

13. NOW. More strictly, *allhora* = then. — REGIMENT. *rule* or *sway* would be better. — AS . . . INANIMATE is fairly satisfactory, but more exactly, *come cosa greve inanimata* = like a heavy inanimate thing. In other words, he lost consciousness.

14. After *inanimata* (= INANIMATE) the text has a period, but it is followed by a small letter. — APPEARED. *appare* is present tense. — PEACE. RWE's text reads *quiete*; T.C., *beatitudine*. See X, note 9, above.

15. FILLED. For *passava* (= surpassed) RWE first wrote *passed over*, then cancelled that and wrote *filled* above it. He was more nearly correct the first time.

## XII

1. RETURNING. The prefix *re-* was inserted above the line, before *turning*. — ARGUMENT, that is, *subject* or *theme*. See the latter part of section X. — WHEN will do, but *after* would be better for *poi che*, and is the translation used in the next sentence. — THIS is satisfactory, but more exactly, *la mia* = my. — JOY. RWE's text reads *allegrezza*; T.C., *beatitudine*. Cf. XI, note 14, and X, note 9.

2. WITHDRAWING is satisfactory; but strictly, *partito* is a past participle (= having departed). — FROM ALL COMPANY is satisfactory, but strictly, *dalle genti* = from people.

4. SOME TIME. *for some time* or *somewhat* would be better for *alquanto*, and this word modifies the following verb, *fu sollevato*. — BEING STOPPED. Better, *mi fu sollevato* = had been relieved (or soothed or assuaged) for me.

5. LAMENT is written above *grieve*, which is cancelled. — After WITHOUT, RWE first wrote *witnesses*; then he immediately caught the error, cancelled it, and wrote *being heard* after the cancelled word. Perhaps he at first mistook *udito* (printed *vdito*) for *veduto*.

6. CALLING . . . FROM THE LADY. More strictly, *calling to the Lady*. — PITY is literal, but one should say *for pity* or *for mercy*, or use quotation marks:



"Mercy." — ALL. There is no word in the Italian text for *all*. — O was added in the margin at the beginning of the line, after RWE saw that *Amore* is the vocative form.

7. SLEPT. *went to sleep* or *fell asleep* would be better. — BEATEN CHILD. RWE first wrote *little boy*, then cancelled the words and wrote above them *beaten child*. But strictly, *un pargoletto battuto* = *a beaten little child*. — WORN OUT WITH CRYING. Strictly, *lagrimando* = *simply crying*. The whole phrase might be translated, *like a little beaten, crying child*.

8. After IT HAPPENED RWE first wrote *that* and then cancelled it; *quasi* (= *almost* or *as if*) is left untranslated. — I SEEMED TO SEE. Strictly, *mi parve vedere* = *me seemed to see*, or *it seemed to me that I saw*.

9. BESIDE ME. RWE did not translate *sedere* (= *sitting*). Perhaps he thought the word unnecessary, or perhaps he overlooked it. — After *vestimenta* the text has a comma, which RWE omitted but which it would be better to keep. — THINKING MUCH HOW MUCH is wrong. *pensando molto, quanto alla vista sua* = *thinking much as regards his appearance*, or *very thoughtful, to judge by his appearance*; i.e., *very thoughtful in his appearance*. In the left margin of the MS, beginning at this point, there is a question mark and a vertical line a little over an inch long, both in pencil. Punctuation would have been helpful after *vista sua*, but RWE's text has none.

12. RWE followed his text in using a period after *words*.

13. FILI...NOSTRA. RWE did not translate this Latin sentence. "My son, it is time that our pretenses be put aside" (McKenzie).

14. WHO is wrong; *però che* = *because*, and *he*, understood, is subject of *called*.

15. SIGHS. RWE's text has *sospiri*; T.C., *sonni*. — HE HAD CALLED ME. RWE first wrote *I...him*; then he wrote *he* through *I*, and cancelled *him* and wrote *me* directly after it. He made these two corrections, which are good, before he wrote the next clause. *gia* (= *formerly*) he did not translate. — After *called me* RWE used no punctuation, but some is desirable; the text has a comma at this point. — CONSIDERING is satisfactory, but *looking at* would be clearer. RWE's text has *ragguardando*; T.C., *riguardando*. — I THOUGHT. Properly, *parvemi* = *me-thought, it seemed to me*.

16. After *pietosamente* the text has a comma, which it is better to keep. — HE SEEMED. More exactly, *it seemed that (he was awaiting, or expecting,...)*.

17. BEGAN. RWE forgot to write down the subject, *I*.

18. THESE WORDS. RWE did not copy, but only translated, the Latin which follows at this point.

19. AM. RWE unintentionally wrote *am* twice, but cancelled the second *am*. — CENTRE OF. RWE wrote two *of's* here. — WHOM. *which* would be better. — ALL may be supplied, but there is no word in the text for it.

20. ARE ALIKE. *stand in equal relation* would be more exact.

21 SPOKEN. RWE did not translate *mi* (= *to me*); perhaps he felt it unnecessary to do so.

22. SPEAK. RWE did not translate *li* (= *to him*), which is in his text (not in T.C.); but to do so would be repetitious.

23. SAY. *mi* (= *to me*) is not in RWE's text here; it is in T.C.
24. ASK is correct. Cf. XI, note 4. — IS. More exactly, *sia* = *may be*.
25. YET. Here *però* = *therefore*. — BEGUN. *allora*, in T.C. at this point, is not in RWE's text.
26. ASKING. RWE's text has *domandando*; T.C., *domandailo*. — IT WAS ANSWERED. RWE did not translate *onde* (= *wherefore*), which does not fit well into the sentence, or *da lui mi* (= *by him to me*).
27. After MANNER RWE used a period; his text uses a comma, but begins the next word with a capital. And RWE supplied the quotation marks which follow. — PERSONS. RWE did not translate *di te ragionando* = [*who were*] *discoursing of you*. — If RWE had used here all the punctuation of his text, there would be an unnecessary comma after *persons*, *lady*, and *sighs*.
28. DISPLEASURE was written above *harm*, which was cancelled. Perhaps *annoyance* would be better.
29. The mark after *you* seems to be a period, and the initial letter of *And*, a capital; but the text has a comma, followed by a small *e* (= *and*). — THEREFORE. *però* was translated correctly here; see note 25, above. — After GENTLE ONE RWE omitted the comma of his text, which it would be better to keep.
30. IT was written above *she*, but *she* was not cancelled. Grammatically, either word will do; but the intended meaning seems to be *it* (= *your person*).
31. HURTFUL was written above *wearisome*, which was cancelled. Perhaps *annoying* would be better. — TO THE END THAT. *conciosia cosa che* = *since*. — SHE...SOMETHING OF. The meaning of the Italian seems to be *surely she knows (or may know) to some extent*.
32. THE was written above *your*, which was cancelled. *your* is literal. The change was made when the next insertion (*you have kept*) was written. — YOU HAVE KEPT, inserted above the line, was supplied by RWE because he construed *per lunga consuetudine* as a modifier of *segreto*. But the phrase may modify, rather, *sia conosciuto per lei*; that is, "Since Beatrice through long habit (or experience) surely knows (or may know) to some extent your secret." — SO is not from the Italian text, and is not needed. — CONSUEITUDE was written above *custom*, which was cancelled. RWE chose the word that looked most like the Italian.
33. RWE supplied the comma after WORDS. He did so because of the misprint *prima*. — FIRST is correct for *prima*, but RWE's text is corrupt; T.C. reads *per rima* (= *in rime*). — COMPRISE. That is, *include*, point out in the poem. RWE first wrote *comprize*, then wrote *s* through *z*.
34. THROUGH was written above *for*; the revision is good. — so was inserted above the line, and was supplied. The commas before *so* and after *early* were supplied too, the first needlessly.
35. HER INFANCY. RWE's text reads *sua* (= *her*); T.C., *tua* (= *your*). But *childhood* would be better for *puerizia*. After *infancy* RWE used no punctuation; the text has a comma. — After KNOWS IT RWE used no punctuation; his text has a comma. If the translation were correct here, the comma would be needed. — PRAY. RWE first wrote *as thou prayest*, then cancelled the words and wrote after them simply *pray*, which is worse. He was almost right at first; *come tu preghi* = *how you pray*, and is parallel to *how you were hers*, above.
36. IT. But *le* = *these things*. — KNOW THIS. RWE's text reads *sō quello*; T.C., *son quelli*; hence we expect "I, who am that one [who knows]." RWE seems to have misread *sō* as *so*, and to have mistranslated *quello*. But he hardly missed

the meaning at all. — WITH HER is what is needed, but RWE's text reads *la* (T.C., *le*).

37. KNOW. Here *perceive* would be better for *sentirà*; and three words later, *perceiving* for *sentendo*. — WILL is correct, but *true feeling* would be clearer here.

38. THOSE. Strictly, *gli* = *the*.

39. After MEANS, RWE wrote one or two letters (*in?*), and then immediately cancelled them. The comma here is from his text, in which it is placed between *sì* and *che*. — IMMEDIATELY. Here *directly* would be better. RWE supplied the comma here, rightly. — WHICH IS NOT FIT was written over *what is not worthy*, which words were cancelled. The revision is a good one, although *che* may mean *for* ("for it is not befitting"). After *fit*, some punctuation is desirable, and the text has a comma at this point.

40. NOR was written above *and not to*, which words were cancelled. Changing *to send* to *send* (an imperative) was a proper revision; but instead of *nor* one needs *and...not*. The construction *e non...mandare* = *and do not send*. — ANY. RWE's text has *alcuna* here. — After ME RWE rightly omitted the comma used by his text.

41. HEARD. RWE first wrote *understood*, but cancelled it and wrote above it *heard*, which is better here. — After *da lei* (= *by her*) RWE's text has a semicolon followed by a word beginning with a capital. — ADORN THEM. RWE first translated literally *make them adorned*, then cancelled all but *adorn*, and inserted *them* above the line. — After ARMONIA there is a comma in RWE's text. — BE. RWE first wrote *make*, immediately cancelled it, and then wrote *be* after it. At first he misread *sarò* as *farò*. — IN...BEHOVES. *tutte le fiate che fara mestiere* = *every time there shall be need*. At the end of this clause in RWE's text there is a comma; the change to a semicolon was good. The next two commas, after *and* and *words*, RWE supplied.

43. DREAM. *sonno* = *sleep*. — After MYSELF RWE did not use the comma which his text has.

45. BEFORE. At first RWE wrote *afterwards*; then he immediately cancelled it and wrote *before* right after it, a good correction. And he rightly omitted the comma which his text has after *innanzi*. — THE. Strictly, *questa* = *this*. — BALLAD. The text has a comma after *Ballata*. Moreover, RWE clearly wrote a small *b* here, although his text reads *Ballata*; but just below he twice followed his text in capitalizing the same word (in the last instance the word is initial in a line of verse). On pages 9d and 10a he three times wrote the word with a small *b*, whereas his text twice used a small *b* and the third time a capital *B*.

46. THAT WAS DONE is rather free in person, mood, voice and tense; *seguitasse ciò* = *I should carry out that*. — AND. RWE's text has a capital *E*, although it follows a comma. — MADE. RWE did not translate *poi* (= *then* or *afterwards*), but he scarcely needed to.

47. After *Ballata* RWE's text has a period.

51. MAY REASON. Again RWE did not translate *poi*; and here *discuss* or *speak of* or *explain* would be a little better than *reason* for *Ragioni*. — After HER there should be a period, and RWE's text has one.

52. THOU BALLAD. RWE first wrote *Go, thou ballad, courteously*; then he cancelled *Go* and inserted *goest so* above the line, after *ballad* — a good revision. The *t* of *thou* has been capitalized in this edition since it is now initial.

54. HAVE. RWE's text has *bavere* for *havere*. He either did not notice the fault or guessed what the reading should be. — COURAGE. RWE first wrote

...have in all parts burn; then he cancelled *burn* and inserted *burned* above the line after *have*; then through *burned* he wrote *courage*, which is good. At first he confused *ardire* with *ardere*. — PARTS. Here *places* would be better; *in tutte parti* = *everywhere*.

55. THOU. RWE first wrote *you*, then wrote *th* through *y*.

56. AGAIN is not needed; here *ritrova* = simply *find*.

57. WHO is wrong. Here *che* = *for*. — SENSE TO LEAVE. *senza lui gire* = *to go without him*. RWE's proneness to use words closely resembling the Italian tripped him badly here. And why did he ignore *lui*? But four lines above he correctly translated *senza*; so perhaps he meant *good sense* to translate *buon*, and *to leave* to translate *senza lui gire*.

58. BECAUSE. For *Però che* RWE first wrote *Therefore that*, then cancelled the words and wrote *Because* above them — a good revision.

59. IF. RWE's text reads *S'è* (*come io credo*); T.C., *Sì com'io credo*.

61. DO. RWE first wrote *make*, then cancelled it and wrote above it *do*, which is better. — A. There is no need for writing *a*. For the whole line, *Lightly might she scorn thee* would be a little clearer.

62. HIM. RWE first wrote *her*, then caught his error and wrote *im* through *er*.

64. AFTER...PITY. RWE first wrote this line as follows: *With us thou shalt have chaste piety*, taking *appresso c'* and *chesta pietate* wrongly. But he cancelled *With us* and wrote *After* above the phrase, cancelled *chaste* and wrote *sought* above it (*begged* would be better), and wrote *ty* through the *ety* of *piety* — and so corrected all the errors in the line. He also cancelled *shalt* and wrote *st* through the *ve* of *have*; *shalt have* would be correct, but *hast* is less formal English. The meaning would be clearer here if RWE had followed the punctuation of his text, a colon at the end of this line and a comma at the end of the preceding line.

65. LADY. RWE first started to copy the Italian *Madonna*, wrote *Mado*, then wrote *My lady* through it, and finally cancelled *My*. Since it is now initial, the *l* of *lady* has been capitalized in this edition. — SENT. *Manda* is present tense. Furthermore, it would be better to translate right after the present end of this line the verb *vuole* (= *desires*), which in the Italian comes in the next line, and which is poorly translated two lines below as *would*.

66. IF IT PLEASE. RWE first wrote *When it will please you*, then cancelled *When* and *will* and wrote *If* above *When*. Either reading is satisfactory, but *When it may please you* would be more exact.

67. THERE BE. RWE first wrote *If he have excuse* (*If he has... would be exact*), then cancelled *he have* and wrote *there be* above the line. The revision is more free than the first version — WOULD THAT YOU SHOULD. RWE first wrote, incorrectly, *which you shall hear of me*; then he cancelled *which you shall* and wrote above those words *would that you should*, and inserted *it* above the line after *hear*. The revised reading is almost perfect except for *would* (see note 65, above, on *vuole*); *vuole...che la m'intendiate* = *he desires that you may hear it from me*. A period is needed at the end of this line, and RWE's text has one here.

69. HE WILL. *vuol* = *he* [i.e., Love] *wills*. — FACE. RWE first wrote *coun-tenance*, which was satisfactory; then cancelled it and wrote above it *face*, which is hardly as good.

70. BECAUSE. Here *perche* = *why*. This line and the next are a little confused, although the general sense is conveyed fairly well by RWE's translation.

71. THINK YOU NOT THAT. *Pensatel voi* = *do you consider it*, not merely *think you*; the negative modifies *mutò* (= *changed*); and *da che* = *since*, not *that*. The lines mean "Therefore consider why he [Love] made him [Dante] look at another, since he did not change his heart."

72. LADY. RWE first wrote *My lady* and then cancelled *My*. — IS SET. *e stato* = *has been* = *has remained*.

73. WITH . . . FAITH. This line is quite literal; so *firmly faithful* would be good.

74. THAT . . . READY. RWE's translation of this line (*Ch'à voi servir gli ha pronto ogni pensiero*) is possible, and expresses the general meaning satisfactorily. But probably *lo suo core* is the subject of *ha*, and *gli* a dative (= *for him*), and the line is to be taken as follows: *that it* (his heart) *has ready his every thought to serve you*.

75. EARLY. RWE first wrote *So much*, then cancelled the words and wrote above them *Early*, which is correct. He also forgot to write down the subject (*he*), unexpressed in the Italian, of the following verb. — SWERVED. RWE first wrote *was discouraged*, then cancelled the words and wrote *swerved* beneath them. The correction was good except that the tense should be the perfect, *has swerved*.

76. DO. More strictly, *does*; for *crede* is indicative.

77. TELL HER TO ASK is good, though literally one has *Say that she may ask*. RWE first wrote *Say*, then cancelled it and wrote *Tell* directly after it. — WHETHER IT BE TRUE is good, though literally one has *if it is true*. RWE's text reads *sed egli è vero*; T.C., *che sa lo vero*.

78. AT LAST. Strictly, *alla fine* = *at the end*.

79. The parenthesis marks are in RWE's text. — TO PARDON IT should be written after *if*, or at the end of the line; RWE followed the Italian word order too closely here. — WERE. Here *be* would be better.

80. WOULD is not needed. — MESSENGER is the MS spelling.

81. AND . . . OBEY. RWE gives the general sense of the line very well; but more literally, one has *And [her] good servant will be seen to obey*. — GOOD. RWE's text reads *bon*; T.C., *ben*.

82. HER. *colui* = *him* (i.e., Love). — PITY. RWE first wrote *piety*, then revised it.

83. I BECOME FREE is absolutely wrong; *sdonnei* = *you [ballata] take leave of, or cease to converse with, the lady*. RWE apparently was thinking of the verb *sdonnare*, but of what form of it? *sdonneare* was not in his dictionary.

84. THAT. Here *che* = *for*. — I. *saprà* is third person (= *he will know*). — TELL. After *tell*, RWE did not translate *le* (= *to her*). — At the end of the line RWE left out the colon which his text has, and which he should have kept.

85. SWEET NOTES. RWE first translated *nota soave* as *known gentle one*; then he cancelled those three words and wrote above them *sweet notes*, which is good, although strictly *nota* and *soave* are singular and mean *sweet music*.

88. BY. *at* or *on account of* would be better.

89. SHE is not the correct subject. — SEEMING is wrong, too, for *sembiante* (= *semblance, face, etc.*), which is the subject of the verb. One should have here *Cause that a beautiful (or gracious) expression [on Beatrice's face] announce peace to him*.

91. SUCH FORM. RWE first translated *quel punto* as *this point*, then cancelled the words and wrote above them *such form*. Did he see another text reading

*in tal punto?* But *in quel punto* = *at that moment* (Cf. II, Note 19). Moreover, *Go forth* would be a little better than *Move*. — And at first RWE mistranslated *che tu n'haggi honore* as *which you honor today*. Then he cancelled *which you and today*, and wrote *that you have* above *which you*. The revision is good, except that *when* would be better here than *that*, and *may have* than *have*. (“Go forth at that time when you may have honor.”)

92. SHOULD...ME. *One might, indeed, object against me* would be better, but RWE gave essentially the same meaning. — TO WHAT PURPOSE WAS THIS. *à cui* probably means *to whom*; and strictly, *il mio* = *my*. The idea is, *to whom my speech in the second person was [addressed]*.

94. THEN. RWE's text reads & *però* (= *and then, or and therefore*); but beginning the sentence as he did, RWE could not use &. — DOUBT. Perhaps *difficulty* would be a little better word here; and just below, *difficult* instead of *doubtful*.

95. CLEAR UP was written above *declare*, which was cancelled — a good revision. — IN PART. Here *in a passage* would be clearer.

96. HERE UNDERSTAND is literal enough; *when he applies here the clarification given in the more difficult passage* is to be understood. — WHO DOUBTS MORE. T.C. reads here *chi qui dubita* (= *who here is in doubt*); but RWE's text reads *chi piu dubita* (which would seem to mean *who still has some doubt* or *who is most in doubt*). The text is corrupt. — THAN ONE WHO. RWE's text is corrupt here, too, reading *che qui* instead of *o chi qui* (T.C.). Now *che qui*... would seem to mean *that here he would like to object in this manner*. The bad text does not yield a satisfactory meaning.

### XIII

1. THE ABOVEMENTIONED is good; but literally, *this above-written*.

3. TO COMBAT. *assail* or *attack* would be a little better word. — IRRESISTIBLE. *indifensibilmente* is an adverb.

4. THOUGHTS, FOUR. RWE first wrote *four thoughts*, then cancelled *four* and went on to write *four* after *thoughts* — a good revision. — After *pensamenti quattro* (= *thoughts, four*) RWE's text does not have *parea che*. And the verb is *ingombravano*; T.C., *ingombrassero*. — MOST. RWE first wrote *the most*, then cancelled *the*. He did not translate *mi* (= *for me*).

5. After the word SINCE, RWE, his eye falling on the wrong line, first wrote *by how much more faith its faithful/ servant yields, by*; then he saw his error and cancelled these words. — THE FAITHFUL. *his faithful follower* would be better.

6. VILE. RWE's text reads *rie* (= *wicked*), T.C., *vili*. RWE at first confused *rie* with *ricche*, and wrote *rich*; then he cancelled the word and wrote *vile* above it. Did he see another text?

7f. SINCE...PASS. This part of the sentence conveys the correct meaning, but is a little awkward. One might translate it as follows: *since the more faith his faithful follower bears him, the more grievous and painful moments (or trials) it is necessary for him to pass (or endure)*. — SHARP was written above a cancelled word (*grave?*). — IT REQUIRES is a little free. Here it refers to *lordship*; but strictly, *convien* is impersonal (= *it is necessary*).

9. IS. RWE's text does not have *è*; but RWE correctly supplied it.

10. PROPER. It is not necessary to translate *propria*. See above, II, note 2.

11. THINGS. RWE, following the Italian word order, first wrote *nam* before



writing *things*, then caught his error, cancelled the letters, and wrote after them *things named*. — NAMES... THINGS. RWE first copied the Latin sentence of his text; then he interlined the translation above it, but did not cancel the Latin. In his text the Latin is not italicized here, but RWE did underline it.

13. BINDS. RWE's text reads *stringe*; T.C., *stringe*.

14. REMOVED FROM THE HEART. *che leggiemente si muova del suo cuore* = *that lightly she should be moved in respect to (or in) her heart*.

15. ASSAULTED was written above *fought*, which was cancelled. — SO LONG. The ambiguous *so much*, or *so*, would be better here for *tanto*; the reference is not clearly to time, and probably is to force. — After STAND, RWE did not translate *quasi* (= *almost*).

16. SHALL TAKE. The verb is present subjunctive; *may* or *should take* would be better. — ROAD. There is no *e* (= *and*) in RWE's text after *cammino*. — HIS PATH is a little free, but all right, for *onde si vada* (= *by what way, or whither, he may, or should, go*).

17. A COMMON PASSAGE FOR THEM. *a way common to these* would be a little clearer.

18. ONE IN WHICH is all right, but literally *la ove* = *where*. — THIS. RWE's text does not have *via* here; *way* needs to be supplied. — UNPLEASING. RWE first wrote *unfriendly*, then cancelled *friendly* and wrote *pleasing* above it; *hostile* would be better. He was more nearly correct at first.

19. PITY. RWE first wrote *piety*, but revised it to read *pity*.

20. REMAINING... STATE. At first RWE wrote *And in this state remaining*, following the Italian word order; then he cancelled the verbal and inserted it above the line, after *And*. — WILLINGNESS. *desire* or *will* would be better for *volontà*. — RHYMES. More exactly, *parole rimate* = *rhymed words, or words in rhyme*. RWE's text does not have *ne* here (= *concerning it*).

21. SAID. See III, note 61. It is hardly necessary to translate the *ne* (= *about it*) which follows *disi*.

24. WISH HIS POWER is literal, but *desire his lordship* would be a little clearer.

25. ANOTHER... VALOUR. This line is literal and follows the Italian word by word, but the meaning is confused: *folle* (= *mad, foolish*) modifies *il suo valore* (= *his [Love's] power*); the line means *Another maintains that Love's power is unreasonable, or speaks of Love's power as if it were foolish*.

26. HOPEFUL is good, though literally *sperando* = *hoping*. — GRIEF was written through *dolzore*, which was written in pencil; RWE was puzzled by the word, which was not in his dictionary. It means *delight, joy, sweetness*. Apparently he confused it with *dolore*.

28. PITY. Here *pietate* is translated correctly at first. Cf., just above, note 19. RWE wrongly put a period at the end of this line; his text has no punctuation here; a comma would do.

29. THE HEART is literal, but *my heart* would be clearer.

30. THEREFORE... TAKE. RWE finally got the general meaning here, but more exactly this line should read *Wherefore I know not from which [thought] I should take [my] theme*. RWE first wrote *Which I know not what matter it takes*, mistranslating *Ond'*, ignoring *da*, and mistaking a subjunctive for an indicative. Then he cancelled *Which* and wrote *Therefore* above it, inserted *from* above the line just before *what*, cancelled *matter* and wrote *cause* above it, cancelled *cause* and wrote *theme* above it, cancelled *from* and *it takes* and wrote

*it takes from* above the line after *therefore*, then cancelled *it takes from* and wrote *to take* at the end of the line.

31. SPEAK was written above *say*, which was cancelled — a good change. — TO SAY is all right, but more exactly, *dica* = *I should say*.

32. AMOROUS ERROUR. Although literal, *in amorous error* does not clearly convey the meaning; *in perplexity of love*, or *bewildered in matters of love*, would be better.

33. WOULD (just what is needed here) was written above *go to*, which was cancelled. RWE's text reads *vò* for *vo'* or *voi'* (T.C.); so his *I go* is understandable. Perhaps he perceived the meaning by remembering the prose.

34. IT...CALL is satisfactory; but more exactly, *Convenemi chiamar* = *It is necessary for me to call on*.

35. PITY (correct) was written above *the compassion*, which was cancelled. — WHO is a revision of *which*, from *che*, which might be the relative *who* or the conjunction *that*. But *difenda* is present subjunctive. So *che mi difenda* could mean *who may defend me*, or *that she defend me*; it more probably means the latter. At the end of the sonnet there should be a period; there is one in RWE's text. But in his text there is no other punctuation in the last two lines of this sonnet.

#### XIV

1. THESE is good, although literally *li* = *the*.

2. WAS. RWE's text has no verb here; it was good to supply one. T.C. has *venne*.

4. LED. *was leading* would be a little better here; and, just below, *were displaying*.

5. BEAUTIES. RWE first wrote *beauty*, then cancelled the tail of the *y*, and wrote *ies* after *t*. — WHEREFORE. Here *onde* is correctly translated. See above, XIII, note 30. — NOT. Before *not* RWE first wrote *as* (for *quasi*); then he cancelled it. *quasi non* = *almost not*, *scarcely*, *hardly*. — WHITHER is satisfactory, but *a che* may mean *to what* or *for what purpose*. — LED. *being led* would be a little better.

6. CONFIDING IN. *trusting myself to* would be better for *fidandomi ne*. — WHO WAS ONE THAT. *la quale* means simply *who*; RWE wrote *was one that* without any justification. — HAD LED, a good correction, was written above *might lead*, which was cancelled. This revision was made with pencil.

7. END. *verge* would be better here for *stremitadi*. — SAID. RWE first wrote *I* before *said*, but then cancelled it; the subject had already been expressed above. — WHY...? The direct quotations here are not set in quotation marks in RWE's text. — TO. RWE accidentally wrote *to* twice, then cancelled the second *to*.

8. After SAID, RWE did not translate *mi* (= *to me*). — THAT HE DID THUS is satisfactory, though a little free. The discourse is direct in the Italian: literally, *To do so that they may be worthily served* (i.e., *To see to it that they be...*). In the indirect form one would expect *that we had done thus* (i.e., *had come*) *so that they should be worthily served*. — THAT. After *thus* RWE first wrote *because* for *che*; then he cancelled *because* and wrote *that* after it — a good revision. — WORTHILY. RWE first translated *degnamente* (printed as two words in his text) as *with a worthy mind*, placing the phrase after *served*. Then he caught his error, cancelled the phrase, and inserted *worthily* above the line, before *served*. — IT IS TRUE. RWE's text does not have *E* (= *And*) at the beginning of this sentence. And more strictly, *Il vero è* = *The truth is*.



9. TO. *in* would be better here. Or the whole phrase *alla compagnia d'* might be translated as *to attend*.

10. WAS . . . MARRIED. More strictly, *disposata era* = *had married*. — THAT DAY. At first RWE wrote *that day* after *married*, then cancelled the phrase and inserted it above the line, before *married*. — IN THAT. Literally, *della sopradetta* = *of the above-mentioned*.

12. After TABLE, RWE did not translate *che faceva* (= *which she made*). — BRIDEGROOM was written after *husband*, which was cancelled. The second choice was better for *novello sposo*.

13. I DID . . . PLEASURE. More closely, *I was doing [the] pleasure of this friend*. — MADE MYSELF READY. RWE first wrote *set myself*; then he cancelled *set* and wrote *made* above it, and inserted *ready* above the line, after *myself*. But *proposi* = *resolved, purposed*. — AT . . . COMPANY. The word order of these nine words is that of the Italian, but in English it would be better to put *in his company* right after *stand*.

14. THESE is satisfactory, but strictly, *le* = *the*. — MAKING READY. The Italian word, *proponimento* (= *resolving*), was interlined, with pencil, above *making ready*. Except for missing the meaning of *proponimento*, RWE followed the Italian closely in this phrase. *And as soon as I had so resolved* would be clearer.

15. STRANGE. *marvelous* or *wonderful* would be a little better.

17. TURNED was written above *leaned*, which was cancelled. The first translation was correct, and should not have been changed; but the preposition *to* should have been changed to *against*. — FEIGNEDLY TO A PICTURE. RWE first wrote, incorrectly, *like one of the pictures* for *simulatamente ad una pittura* (= *covertly against a painting*); then he cancelled *like one of the* and the *s* of *pictures*, and wrote *feignedly to a* above the cancelled words. The revision was a good one, though not quite perfect.

18. SURROUNDED. *extended around* would be a little better. The painting covered the four walls of the dwelling, or of the room, which the people were in. — OTHERS is satisfactory; but strictly, *altri* is singular here, and so is the verb: *altri si fusse* = *someone should be*.

20. WERE. RWE's text has *furno* for *furono*. — Before DESTROYED RWE did not translate *si* (= *so*). — THROUGH THE FORCE. *by the power* would be a little better here.

21. WITH . . . ME. There is no word in the Italian text for *with* or *me*; the clause *che amor prese* = *which Love assumed*. — HIMSELF. RWE first wrote, wrongly, *myself*; then cancelled *my* and wrote *him* above it.

22. After THAT, RWE did not translate *ne* (= *of them*), but he scarcely needed to. — IN LIFE is literal, but *alive* would be better.

24. THE WONDER OF THIS LADY is satisfactory, but literally *la mirabile donna* = *the wonderful lady*.

25. AS SOON AS. In pencil RWE first wrote *because* (?) and *as soon as*, the latter above the former; then in ink he wrote *as soon as* through *because*. But *avvegna che* = *although*. — WAS. For *fussi* (which in the text looks like *sussi*) RWE first wrote *was* (which is correct), then *knew*, then *was* again. The first cancellation and *knew* are in pencil. Confused for a time by the bad printing, he seems to have guessed (and badly) that *sussi* might be a form of *sapere*. — I WAS . . . GRIEVED. More exactly, *I grieved*.

26. LAMENTED ALOUD & SAID. *were lamenting loudly and saying* would be better.

27. DAZZLED is all right for *sfolgorasse*, but perhaps *thrust* would be better; T.C. has *infolgorasse*. Also, RWE did not translate *così* (= so), which modifies the verb. — PLACES. Strictly, *luogo* is singular. — HAVE REMAINED is in the wrong tense: *noi potremmo stare* = *we could remain*.

28. After AS, RWE did not translate *gli altri* (= the others), but he hardly needed to. — ALSO. There is no word in the text for *also*, and the word does not fit the context.

29. TRANSFIGURATION is literal, but *changed appearance* would be a little better here.

30. BANTERED. RWE first translated *si gabbavano* as *deceived themselves*, then cancelled these words and above them wrote *bantered*, a good revision; *si gabbavano di me* = *made fun of me*. — AND THAT. *con questa* = *with this* (not *and that*). — THE FRIEND. RWE's text does not have *ingannato* here, or *sì* a few words below. In this sentence RWE followed the Italian closely and translated well.

32. WHAT...ME? In the manuscript the *w* of *what* is rather large but not clearly a capital, and the marks after *me* (which resemble an apostrophe over a period) seem to be a question mark. But in the text the question is indirect, with a comma and a small letter at the beginning, and a colon at the end, of it; so perhaps one should read *what ailed me*. — ANSWERED. *riposato* (pp. of *riposare*) = *calmed down, restored*. The phrase means *Then I being somewhat calmed down*.

33. RALLIED was written above *recollected*, which was cancelled. The revision of this single word is satisfactory, but the word order is not good (the grammar seems not to have been understood). The meaning is *& my dead spirits having returned to life*. — DEAD-LIKE. RWE first wrote *dead spirits* (correct for *morti spirti*), then inserted *like* above the line. *my dead-like spirits having rallied* would give the meaning. — THESE FUGITIVES. *the expelled ones, the outcasts, or the exiles* would be better.

34. SEATS (i.e. *places*) is good here, though literally *possessioni* = *possessions*. — MY. Strictly, *questo mio* = *this my*, but *questo* scarcely needs to be translated here. — HAVE HAD. RWE first wrote *have kept*, then cancelled *kept* and wrote above it *had*, either of which is satisfactory. His text reads *ho tenuti* (= *I have set or held*); T.C., *tenni*.

34, 36. The quotation marks here were supplied by RWE.

35. THE. Here *la* should not have been translated; *la vita* = *life*. — BEYOND, FROM WHICH. *di là da* = *beyond*, and *la quale* = *which*. But RWE's text has *di là, dalla quale*, and so he was misled. One expects *that part of life beyond which*. . . . — THERE...RETURN. This part of the sentence was confused; the worst errors were ignoring *ire* (= *to go*), and translating *per intendimento* (= *with intention*) as *in the understanding*. The words *non si puote ir piu per intendimento di ritornare* mean *one cannot go with intention of returning*.

36. WITH. Here *from* would be better for *da*.

38. WOULD...MISTAKE. *gabbasse* = *would mock*. See note 30, above.

39. RATHER...ME. RWE's text does not have *credo che* (= *I believe that*) here, but *certo che*. He translated *certo* as *surely*, but ignored *che*, which he should have kept, letting the *credo* of the preceding clause govern this clause too: *but certainly [I believe] that*. . . . The final clause is rendered freely, but conveys the meaning well. More exactly, *molta pietà le ne verrebbe* = *much pity of it would come to her*. — REMAINING. Here *being* would be better for *stando*.

40. SOME is all right here, but there is no word in the Italian text for it.

41. TO HER was supplied by RWE; the phrase is satisfactory, but not needed.

42. SHE KNOWS ME NOT. *ella non è saputa* = *it* (i.e., *the cause*) *is not known*. RWE got confused on the verb form, and incorrectly supplied *me*. — SHE KNEW ME. But *se fusse saputa* = *if it were known*.

43. TELL HER. RWE supplied *her* without justification; consequently *say*, *speak*, or *write* would be better than *tell*.

44. THE . . . VERSES. RWE supplied the parenthetical words to clarify the remote reference of *le* (= *them*).

45. AUDIENCE. RWE chose an English word that looked like the Italian word. It would seem more natural to translate *audienza* as *hearing*.

46. DERIDE was written above *mistook*, which was cancelled — a good revision. — SIGHT. *appearance* would be better.

47. DO NOT KNOW. RWE first wrote *did not know*, then revised *did* to *do*. But *non pensate* = *you do not consider*. — THE LADY. Here *donna* = *lady* (the nominative of address); however, RWE's text has no punctuation here to help. — WHO MOVES ME. But *onde si muova* = *whence it comes*. RWE confused the whole line.

48. ASSUMED was written over *appeared*, which was cancelled. The first reading was correct, except for tense; *rassembri* = *I seem*. — A STRANGE FACE. But *si figura nova* = *such a strange figure*.

49. BEHELD. The tense of *riguardo* is present.

50. YOUR was supplied, but is all right.

51. HOLD OUT. Simply *hold*, or *maintain*, would be better. — THE ACCUSTOMED TRIAL is accurate, but *its usual resistance* would be a little clearer, perhaps.

52. THAT. Here *che* = *for*. — FOUND. *trova* is present tense.

53. TOOK. *Prende* is present tense. — SECURITY. Cf. above, II, note 24.

54. HAUGHTILY. *fiere* = *he strikes*. RWE seems to have confused the word with *fieramente*. — TREMULOUS, i.e., *timid*, or *frightened*.

55. SLEW . . . DROVE. The tense of the two verbs *ancide* and *caccia* is present.

56. REMAINED. *rimane* is present tense.

57. ANOTHER was written above *others*, which was smeared while the ink was still wet — a good revision.

58. TASTE was written above *perceive*, which was cancelled. *taste the woes* is a satisfactory translation; but *hear the cries* would be better, for above, in the prose, we were told that *questi spiritelli . . . si lamentavano forte e diceano* . . . (XIV, 25-26). — NOW. *allhora* = *then*.

59. WOES. *cries* or *laments* would be a little better. — The THE which follows *of* was inserted above the line. — FUGITIVES. Cf. above, note 33.

## XV

1. NEW. Here *strange* would be better for *nuova*; and RWE so translated the word just above (cf. XIV, note 48).

2. RARELY. Perhaps *scarcely* would be better. — WHICH (the word after *nay*) is all right, but was supplied. — WAS . . . WITH ME. RWE's text has *era meco*; T.C., *mi riprendea, ed era di cotale ragionamento meco*. — ALWAYS. *constantly* would perhaps be a little better. — SINCE, which is correct, was written above *Grant that*, which was cancelled. The *s* of *since* may have been intended as a capital. — CAME. *pervieni* is present tense, and it appears that RWE first wrote *come*.

3. SO. RWE first wrote *this*, then cancelled *this* and wrote *so* immediately after it — a good change. — RIDICULOUS was written through some word (now illegible) that had been written in pencil. — APPEARANCE was written through

another word (*presence?*). It would be better to say [*an*] *appearance*. — WERE was written through *are*, which was correct.

4. ASKED ANYTHING. Here *domandato* simply means *asked*.

5. EACH OF THY POWERS. After *have* RWE first wrote *thy virtues*, but immediately cancelled the words and went on to translate correctly *ciascuna tua virtù*.

6. LIBERATED. *free* would be better. — IN AS MUCH AS. Here *in quanto* = *so that*. — SHOULDST. Here *mightst* would be better.

7. & SAID. After & *diceva*, the two clauses *S'io non perdessi . . . rispondere* are not in RWE's text.

8. HAVE I is good, though literally *mi giugne* = *there comes to me*. — THE is satisfactory, but the text reads *un* (= *a*).

10. ALL. Literally *ciò* = *that*, but *all* is satisfactory here. — CAN RISE. More strictly, *si potessi levare* = *might be raised*, or *might rise*. Incidentally, the *-essi* and *-esse* endings are several times used interchangeably in RWE's text, — THESE. Strictly, *le* = *the*; but here the word might be translated as *my*, or not translated at all.

11. THEREFORE. RWE, following his text, first wrote a comma after *her* and began *therefore* with a small letter. Substituting a period and capital *T* was good.

13. WITH SUCH PASSION. RWE's text has here *di cotal passione*, which means rather *for such emotion*. — I DESCRIBED. *ponessi* = *I should set down*, or *speak of*. — HOW. After *also*, RWE first wrote *to her* [?], but later cancelled the words (or he first wrote *when* [?], then cancelled it and wrote *how* after it). — HOW . . . PRESENCE is a little free, but gives the meaning; literally, one has *that which happens to me [when] near her*.

14. THEN. RWE's text has *di poi* here.

15. THE is literal, but *my* would be better. — HINDERS was written above *is against me*, which was cancelled — a good revision. But one might better translate *m'incontra*, etc., as *arises in* (or *comes to*) *my mind*.

18. IF . . . DIE is good, but literally one has *if death is irksome to you*.

20. FAINTING . . . LEANS. RWE first wrote *Which is fainting & leans where it can*. Then he cancelled *Which is*, &, and *where it can*, and inserted *where it* before *leans*. The revision is satisfactory for his text; but more exactly, *Ch'è tramortendo dovunque s'appoia* = *Which is growing faint wherever it leans itself*. (T.C. omits *è* and adds *pò* after *ovunque*.) The *f*, now initial, has been capitalized in this edition.

21. DRUNKENNESS . . . FEAR. *intoxication of the great trembling* would be a little better.

22. THE STONES SEEM. More strictly, *It seems that the stones* . . .

23. IT . . . ME. This line was translated freely, but satisfactorily, except for the error in English grammar. *Peccato fa* = *he commits sin* (the verb is present indicative); *chi* = *who* or *whoever*; and *all'ora mi vede* = *then sees me*, or *sees me at such a time* (the verb is present indicative).

24. HE was written above *they*, which was cancelled — a good revision. — SHOULD NOT COMFORT. Strictly, *conforta* is present indicative: *If he does not comfort*. — THE ASTONISHED. *my distressed*, or *frightened*, would be a little better.

25. ONLY. Here *At least* would be better for *Sol*. — HE GRIEVED. *he was* written above *they*, which was cancelled — a good revision. But the tense of the verb is present.

26. FOR. Here *Per* seems to mean *by means of* or *through*, rather than *be-*

*cause of or for.* — PITY. It is better here to translate the article and read *the pity*. — SHALL KILL. The verb *occide* is present tense; and *contempt*, or *mocking*, is the subject, not the object, of the verb.

27. WHICH. RWE's text has *Lo qual*; T.C., *La qual*. RWE's *which* is ambiguous. — CRIES. But *si cria ne* = *is created in, is born of, is caused by*. RWE blundered here in choosing an English word that looked like the Italian. — SAD is satisfactory; but more exactly, *dead*, or *deathlike*.

28. THE. Again, *my* would be better. — The last two lines of this sonnet in Italian were copied with pencil into the MS before the translation of the two lines was written. Then the translation of the two lines was interlined above the two lines of Italian. — RWE neglected to put any punctuation at the end of the sonnet.

## XVI

1. AFTER THAT WHICH. *Appresso ciò che* = *After*. — IN was erroneously supplied; there is no word in the Italian text for it. — I HAD was inserted above the line. Perhaps RWE at first was going to translate more closely; literally, one has *a desire moved me*.

2. THE, incorrect, was inserted above the line. There is no word for it in the Italian text. — ALSO. Here *ancora* = *more* or *further*. — ABOVEMENTIONED, incorrect, was inserted above the line. There is no word for it in the Italian text.

3. I... KNOWN. The translation of the clause is all right; but in the Italian the construction is impersonal: *that they had been made manifest yet by me*.

5. IMAGINE was inserted above the line. It seems that RWE accidentally omitted the word at first. — HAD MADE ME BECOME is good, though more exactly, *mi faceva* = *made me* or *did to me*, or *was making me*.

7. NO OTHER LIFE is inexact; *non... altro di vita* = *nothing else of life*. — THE. More strictly, *un* = *a*.

8. THIRD. Literally, one should have *third is*. — MOVED MYSELF. *set forth*, or *went*, would be a little better.

9. DISCOLOURED is literal, but *without color*, or *pale*, would be better. RWE chose the English word that looked most like the Italian. — THE SIGHT OF HER. RWE first wrote *her s*, then caught his mistake, cancelled *her s*, and went on to write *the sight of her* — a good revision.

10. ARRAY. *attack* or *battle* would be better. — ALL is free; more strictly, *quello* = *that*. — HAD BEFALLEN is satisfactory; but for the imperfect tense one expects *befell*, or perhaps *usually befell*.

14-27. RWE translated this sonnet of section XVI twice, once on page 13d and once on page 14a. The version on the latter page is in some respects better, but in other respects poorer, than the version on the former page. Why the sonnet was translated twice, or which version was done first, is not clear. But in any case, the translation on page 14a was cancelled. He apparently preferred the reading on page 13d.

14. COMES. *there come* would be better; the verb is plural. (In his other translation of this sonnet, written on page 14a, which shall be referred to as "B", RWE wrote *come*.) — TO MIND. More exactly, *to the mind*, that is, *to my mind* or *memory*. (In "B" RWE wrote *to my mind*.)

15. QUALITY. *qualità* is plural. (And "B" has *qualities*.) *conditions* would be clearer. — *ch'* (= *which*) was not translated here, after *quality*. (It was translated in "B".) — GIVES is literal, but *lays on* would be better here.

16. SUCH PITY. In the Italian text there is no word here for *such*. (In "B" the word is omitted, although another word is introduced.) — RISES. More

exactly, *viemmene* = *comes to me about it*. ("B" has *comes*.) — THAT. Literally, *sì che* = *so that*. (And "B" has *so that*.) The line should read, *And pity thereof comes to me, so that often*.

17. HAPPENED. *avviene* is present tense. ("B" has *does this happen*.) — SO is not unsatisfactory, but there is no word for it in the Italian. ("B" does not have *so*.) — ANOTHER is all right, and more logical than *anyone*, which would be usual for *persona*. ("B" has *any man*.)

At the end of line 19 some punctuation is needed. ("B" has a comma here.) RWE's text has a colon.

20. A. Here *un* = *one*. And *mi* (= *for me*) RWE did not translate. The line should read, *Only one living spirit escapes for me*, or *Only one of my spirits remains alive*. ("B" translates *mi* after a fashion in the word *My*.)

21. RWE added the parenthesis marks in line 21, needlessly. (They are not used in "B".) And he should have used some other punctuation at the end of the line; his text has a colon. ("B" has a period.) — THIS. More strictly, *quei* = *that*. ("B" has *that*.) — HE. One might normally expect *it*. ("B" has *it*.) But the choice, in translating these last two words, is a matter of taste.

22. FORCE MYSELF is literal, but *exert myself* or *make an effort* would be better. — TO SEEK AID is a little free; more exactly, *che mi voglio atare* = *for (or because) I wish to aid myself*.

23. DEAD-LIKE. *pale* would be better for *smorto*. ("B" has *pale*.) — & was supplied, but is all right. — WITHOUT STRENGTH is good for *d'ogni valor voto* (= *devoid of every power*).

24. At the end of line 24 RWE did not put any mark of punctuation; his text has a colon. ("B" has a semicolon.)

25. AT YOU was supplied by RWE, but is all right. ("B" does not have *at you*, and so is more literal here.)

26. THE HEART. More correctly, *my heart*. ("B" has *my heart*.) — BEGINS. *there begins* would be better. ("B" has *There begins*.) — A QUAKING is good. RWE's text reads *un terremoto*; T.C., *uno tremoto* (= *trembling*).

27. DRIVES is all right; but *makes... (to) leave* would be more literal. ("B" has *makes... depart*.) — THE PULSES is literal, but perhaps *my veins* would be better.

RWE wrote the following translation of the sonnet "Spesse fiate..." on the upper two-thirds of p. 14a and then cancelled it by drawing five vertical lines through it.

Often come to my mind  
The obscure qualities which Love gives me  
And thence comes pity so that often  
I say, Alas! does this happen to any man?  
Since Love assaults me suddenly,  
So that life as it were abandons me,  
My spirit only escapes alive  
And that remains because it thinks of you.  
Then I endeavour that I may withstand  
And, as it were, pale with every empty valor  
I come to see you, believing I shall be cured;  
And if I raise my eyes to look,  
There begins an earthquake in my heart  
Which makes the life depart from my pulses.

[v]

[x]

(i) COME. See note 14, just above.

(iii) THENCE probably was intended as a translation of *ne* (= *about it*).

— COMES. Here *viem* is more literally rendered than in the version on page 13d, which shall be referred to as "A". — The Italian ME (= *to me*) was not translated. See note 16, above.

(iv) ALAS! is more literal for *lasso* than *Ah!*

(v) SINCE. The text reads *Ch'*. Here RWE first wrote *That*, then cancelled it and wrote *Since* in the margin to the left — a good revision. ("A" has *For* here, which is a little better still.)

(vi) AS IT WERE. ("A" has *almost*, which is better.) — ABANDONS is literal for *abbandona*. ("A" has *leaves*, which is more natural in English.) (Compare in line 2, *obscure* < *oscur*; "A" has *dark*.)

(vii) RWE did not translate *un* (= *one*) here; and *mi* is not well translated. See note 20, above.

(ix) WITHSTAND. RWE at first wrote *atare* in pencil, as though he did not know the meaning of the word; then he wrote above it, in pencil, *withstand*. So the two words were left. — THAT I MAY WITHSTAND is more free, or less accurate, than the corresponding portion of "A".

(x) AS IT WERE. *cosi* = *thus* or *so*. ("A" has *thus*.) — WITH EVERY EMPTY VALOR is very poor. ("A" is satisfactory here.)

(xiii) AN EARTHQUAKE is literal for *un terremoto*; but the meaning needed here is *a trembling*.

One cannot be sure whether "A" or "B" was written first. One would naturally expect the version coming on the earlier page to be the first version. On the other hand, version "B" shows one cancellation and revision, and one other instance of uncertainty about the meaning of a word, whereas version "A" is perfectly clean, showing no alterations or hesitations. Further, the fumbling over *Ch'* in line v and *atare* in line ix in version "B" strongly suggests that "B" was written first. Moreover, in a number of instances, the translation "B" is more literal than "A", and one would expect the first translation to be the more literal one. (For example, it is reasonable to believe that a translator might have first written *earthquake*, and then *quaking*; but difficult to believe that he would have written *earthquake* after having written *quaking*.) Also, the punctuation is better in "B"; and one might guess that in the earlier version the translator would be more deliberate and careful to follow the punctuation of his text. It would seem then, that "B", the cancelled version, was written first. But if so, one wonders why it was put on a later page. (One could guess, of course. For example, RWE might have paused in his work just as he got to this sonnet. Then, when he returned to his work, he might have started with a new sheet of paper — page 14a is the beginning of a new sheet — and written out a translation of the sonnet. Then, finding almost a whole page blank at the end of the 13th sheet, he might have decided to rewrite the fourteen lines.) Another problem is the question why, if "A" is the later version, certain parts of the translation "B" which are correct were not kept in "A". Version "B" is more accurate in lines i, ii, iii, and iv, and in three or four small details in later lines; but the inaccuracies in the corresponding lines in "A" probably are to be accounted for by license taken by the translator in revising. In general, version "A" is superior to, or at least equally as good as, "B" in lines v through xiv.

## XVII

2. AS IT WERE. Here RWE was following his text correctly. It reads *furon quasi narratori*. — REPORTERS was written above *narrators*, which was cancelled.



3. I SEEMED TO ME TO HAVE. More accurately, *mi pareva ... havere* = *me-seemed to have*, or *it seemed to me that I had*.

4. After SUFFICIENTLY RWE first wrote a comma and *she should know then that I was silent*. (He ignored *avvegna che*, mistook *sēpre* for a form of *sapere*, supplied *that*, and did not translate *dì dire à lei*.) Then he cancelled all this, put in a period, and above the cancelled words wrote *Since then ... to her*, which is an improvement, but still only partly correct. One should read, *although ever afterwards I should refrain from speaking to (or addressing) her*. There should be no period after *sufficiently* (the text has a comma), or after *her* (even though the text does have a period at this point).

5. TO TAKE. *to take up* would be better. — NEW. One would say *new matter*, but [a] *new argument (or theme)*.

## XVIII

2. After MY SECRET RWE did not translate *del mio operare*; T.C. has *del mio cuore*. — FOR ... ENTERTAINMENT is a little free, but good; *taking pleasure in each other's company* would be closer; and literally, *the one taking pleasure in the company of the other*.

4. MY CHANCE. Here RWE translated the article as a possessive. To do so was satisfactory, but not necessary; he might have written simply *by chance*.

5. AND SHE is all right here. RWE's text has *e quella* (= *and the one*); T.C., *La donna*. — SPOKE. *havea chiamato* (= *had called*) is past perfect tense.

6. JOINED. More strictly, *fui giunto dinanzi da* = *had arrived before*.

7. THERE. Literally, *tra esse* = *among them*. — RECOLLECTING MYSELF is literally correct, but perhaps *recomposing my expression* would be better here. RWE's text reads *raffigurandomi*; T.C., *rassicurandomi*.

8. INQUIRED THEIR PLEASURE is good. Literally, one has *asked what might please them*.

9. SOME is all right; but more exactly one has *certain of them there*. RWE's text has *ve* and *ne* here. — OTHERS OF THEM is good; but more exactly, *others there were of them there who*. RWE's text has *ve* and *n'* here. Both here and in the next line RWE began *others* with a rather large (capital?) *o*.

10. OTHERS OF THEM SPOKE is good; but more exactly, *others there were there who spoke*. — APART. Literally, *tra loro* = *among themselves*.

12, 14. The quotation marks here were added by RWE.

12. LADY OF THINE. RWE first wrote *thy lady*, then immediately cancelled *thy* and wrote *of thine* after *lady*. — THOU CANSTNOT. RWE first wrote *you cannot*, then wrote *th* through the *y* of *you* and inserted *st* above the line after *can*.

13. TELL ... NEW. RWE got close to the meaning here, but he was somewhat in error and a little confused. He did not translate *lo* of *dillocci* (= *tell it to us*); however, he did not need to. But he did need to take the *che* of his text as *chè* (= *for*) instead of as the pronoun for *what*; he should have translated *certo* (= *surely*); and he should have taken *conviene*, *che* as *it behoves that* instead of *is ... which*. Moreover, *very strange* would be better here for *novissimo* than *a thing wholly new*. The meaning of the sentence is *Tell us, for surely the end of such love must be very strange*. The comma after *conviene* and the absence of an accent on *che* in his text were not helpful to the translator, surely.

15. After WORDS, RWE did not translate *m'* (= *to me*). — BEGAN. RWE's text has *cominciorno* for *cominciarono* (T.C., *cominciario*). — TO LISTEN FOR.



More strictly, *ad attendere in vista* = *to await with their look*; i.e., they showed by their expression that they were awaiting.

16. I SAID. After *said*, RWE did not translate *lor'* (= *to them*). — TRULY. Here *gia* = *formerly*.

17. SALUTE was written above a cancelled word (*safety?*) — a good revision. And after the cancelled word, RWE wrote *saluto*, in parenthesis marks. His writing down of the Italian word would suggest that he was uncertain of the meaning. — YOU HAVE HEARD. *intendete* is present tense, and here means (*of whom*) *you are thinking*, or (*whom*) *you have in mind*.

18. ABIDES. The tense of the verb is past; *abode* or *dwelt* would be better. — THE HAPPINESS OF THE END. RWE followed his text here: *la felicità del fine* (T.C. has *la beatitudine, ch'è era fine*).

19. PLEASES. RWE followed his text, which has *piace* (present tense) here; T.C., *piacque*. — (I THANK HIM FOR IT). RWE supplied the parenthesis marks. Also, *in his mercy* or *by his grace* would be better for *la sua mercè*.

20. FIRMNESS. RWE's text reads *fermezza* here; T.C., *beatitudine*. — THAT WHICH ... AWAY. For *quello, che non mi puo venir meno*, RWE first wrote, at the end of page 14d, *this, that*, and at the top of 15a, *I cannot faint* [?] *away*. (One word, *faint* [?] is illegible.) Then he cancelled *this, that* with pencil, and the next three words (on the next page) with ink, and wrote above the last three cancelled words *that which cannot be taken*. RWE was confused by the comma between *quello* and *che* at first, but his revision is approximately correct; *that which cannot fail me* would be better.

21. IF. RWE misread *si* as *se*, or confused the two words. Here *si* = *just as*. (T.C. has *sì come*.)

22. WATER is literal, but *rain* would be better here. Moreover, the word order here is that of the Italian; *see rain fall* would be more natural. — SEEMED ... HEAR is awkward English; RWE translated too literally here. *meseemed to hear* or *it seemed to me that I heard* would be better.

23. AWHILE was inserted above the line.

24. APART. *among themselves* would be a little better for *tra loro*. — After SPOKEN, RWE did not translate *mi* (= *to me*). Moreover, the word order from *again said through these words* so closely follows the Italian as to be awkward.

25. The quotation marks in this and the three following sentences were supplied by RWE; they are not in his text. But he forgot to write the closing mark for the last quotation. — FELICITY. RWE's text has *felicità*; T.C., *beatitudine*. — AND. RWE's text has *Et* here for *Ed*.

27. SPOKE BEFORE is satisfactory; but *mi parlava* = *spoke*, or *was speaking*, *to me*.

28. ME. RWE's text reads *mi*; T.C., *ne* (= *to us*). — THOSE WORDS (correct for *quelle parole*) was written above *that*, which was cancelled. — THOU SAIDEST. More strictly, one has *you have said to me*. RWE's text reads *mi*; T.C., *n'*.

29. WOULDST HAVE TURNED was written above *hast wrought*, which was cancelled. The revision of the mood was correct; but *wouldst have used*, or *composed*, would have been clearer.

31. AWAY was supplied, and inserted above the line. — FELICITY. RWE's text has *felicità*; T.C., *beatitudine*.

32. WHY HAVE I USED OTHERS. Here RWE first wrote, incorrectly, *since it is in my power to speak other things*; then he cancelled all these words

except *other*, wrote above the first cancelled words *why have I used*, and added an *s* to *other*. The revision is good. More literally, *why has other speech been mine?*

33. THIS. More strictly, *quello* = *that*.

35. IT SEEMED. Here the impersonal construction was translated perfectly. — ARGUMENT. One would say *subject matter too high*, but with *argument* or *theme* it would be better here to supply the article *an* or *a*.

## XIX

1. THROUGH. Here *on* or *along* would be better for *per*. — RAN is good. RWE's text reads *seguiva* (literally = *followed*); T.C., *sen gia*.

2. BROOK. *stream* would be better, for the *rivo* was not necessarily small. — WILLINGNESS. *desire* would be a better word.

3. I USED. *tenessi* = *I should use*. — WAS NOT FIT. At this point the words *che io facesse*, of T.C., are not in RWE's text. — BUT THAT...SPEAK. *se non che* means rather *unless*, or *except*. And *io parlassi* = *I should speak*, or *I were to speak*, etc. But the translation here is fairly satisfactory.

6. I SAID makes sense; but *disse* is the third person form, and *lingua* (= *tongue*) is the subject. — THEN. RWE's text has *allhora* here; T.C. does not.

7. "LADIES WHO APPREHEND LOVE." At first RWE translated his text closely here: *one canzone, which begins as follows*. (However, *a*, rather than *one*, *canzone* and *as below* rather than *as follows* would have been better.) Then he cancelled all this (except that he accidentally missed scratching out *begins*), and wrote "Ladies...love," which conveys the same meaning. His text reads *disse allhora una canzone, la qual comincia come appresso*; T.C., *disse: Donne ch'avete intelletto d'amore*. One wonders why he revised this passage, which was satisfactorily translated. Did he wish to make clearer the reference of *These words* in the next sentence? If so, he could have added the quotation without cancelling any words. Or did he see a copy of another text?

9. &. RWE's text has *e* here; T.C. does not.

10. THE REGULAR ODE. RWE, following his text (*la canzone*), first wrote here *the canzone* (T.C. has *una canzone con questo cominciamento*); then he inserted above the line, before *canzone*, a word now illegible (*riming?*); then he cancelled that word and *canzone*, and substituted *regular ode*. The revisions here may have been made in an attempt to translate the term *canzone*, or in an attempt to translate the word *ordinata* (see the next note). — IN THE USUAL MANNER. But *ordinata nel modo* = *arranged in the manner*. — AS FOLLOWS is free; *che si vedrà appresso* = *which will be seen below*. The T.C. reading is a little different here.

11. HAVE HEARD. *havete intelletto* = *have understanding*. RWE understood the phrase when he made the revision that appears a few lines above (see note 7).

12. I WISH. Here RWE first wrote *I go*, then cancelled it and wrote *I wish* in the margin. His text has *vò* (which looks like *vo* for *vado*); T.C. has *vo'* (for *voglio*). His revision was keen.

13. I CAN PERFECT. RWE supplied *I can*, but he kept to the meaning. Literally *finire* = *to end*; that is, *to exhaust*, or *to do full justice to*.

15. HER WORTH. RWE first wrote *his valour*; then changed *his* to *her*, and wrote *worth* above *valour*, which he cancelled — a good revision.

16. LOVE...FEEL. RWE was a little free, or confused this line a little, giving the wrong meaning and tense to *fa*, and ignoring *si*; it means, *Love*

*makes himself so gently felt to me.* The word *taught* was written through another word (*made?*) which was smeared while the ink was still wet.

17. FIRE. *ardire* = *boldness*. RWE probably was thinking of *ardere*. Cf. XII, note 54.

18. I . . . LOVE. More literally, *I would make people fall in love*.

19. WISH was written above *go*, which was cancelled. RWE's text has *vò* here; T.C., *vo'*. See note 12, just above. — PROUDLY. *loftily* would be better.

20. VILE, that is, *wretched, cowardly, or discouraged*.

22. FOR HER SAKE. Here RWE first copied, in pencil, the first four Italian words of the line; then he wrote through them *For her sake*. But *A rispetto di lei* (printed *À rispetto dl lei* in his text) = *in comparison with her merit*.

23. AMOROUS. *loving* would be better, and the adjective probably modifies *Ladies* too. In this line and the preceding, RWE followed the Italian word order so closely that the translation is a little awkward. The nominatives of address need to be set off with commas, but RWE's text did not set them off here.

24. TO SPEAK TO OTHERS OF HER. At the end of this line RWE first wrote *to speak other [wise?] of her*; then he cancelled the few letters following *other*, added *s* to *other*, and inserted *to* before *others*. The line, as revised, is free, but conveys approximately the correct meaning. More strictly, *For it is not a thing to speak of to others*.

26. SIRE. RWE first wrote *Sirs* (his text reads *Siri*), then changed it to *Sire*. Cf. note, VI, 5.

27. A LIVING WONDER. RWE first wrote *A wonder in act*, which is literal; then he cancelled *in act* and inserted *living*.

28. A SOUL was written above *one mind*, which was cancelled — a good revision.

30. THE is satisfactory; but literally, *suo* = *its*.

31. EACH SAINT ASKS MERCY. RWE first wrote *some [?] saint cries, Thanks for it*; then cancelled *some [?]* and wrote *each* above it. But his text has *alcun*; and T.C., *ciascun*. The emendation was a good one, if it was an emendation; but one wonders if RWE saw another text. — ASKS MERCY was written above *cries, Thanks for it*, which was cancelled; but *ne grida mercede* = *begs for this as a favor*.

32. PLEADS ON. RWE first wrote *defends*, then wrote *pleads on* above it, without cancelling it.

33. THAT . . . LADY. RWE first wrote *Hear what the Lord says what he purposes of my lady*; then he cancelled *Hear*, changed *what* to *that*, cancelled *what he purposes*, and wrote *who understands it* above the last cancelled phrase. *Hear* had no basis; *Che* (T.C. *Chè*) needs to be taken as *for*; *speaks* would be better than *says*; and *che di madonna intende* = *who has my lady in mind*. Since *that* is now initial, the *t* has been capitalized in this edition.

34. DEAR CHILDREN was written above *My darlings*, which was cancelled. Another *My* was written in the left margin, and then cancelled. *My beloved* would be a little better. — ME has no basis in RWE's text, and was a mistake. — There should not be a semicolon at the end of the line; the text has a comma.

35. PLEASES . . . GREAT. RWE first wrote *That your hope may be as great pleases me*. Then he changed *may be* to *is*, and *as* to *so*, and cancelled *pleases me* to write it again in the left margin. Two of these changes made matters worse; the meaning is *That your hope be, so long as it pleases me*.

36. THERE. After *There* RWE left space for a word, but he never translated *ove* (= *where*).

37. AND... ILL-BORN. RWE first wrote *And what will Hell say... to the ill-born* (a few letters are illegible — of it?). Then he changed *what* to *who*, cancelled *say...*, and inserted *say in* before *Hell*. The revised line is good. RWE's text reads *a' mal nati*; T.C. *O mal nati*.

40. I PROCEED is wrong. Clearly *vo'* = *I wish*. See note 19, above.

41. THAT was supplied unnecessarily, but is satisfactory. — SEEM A was written above *judge this*, which was cancelled — a good revision.

42. GO. RWE first wrote *Let him go*, then cancelled *Let him*. The form *Vada* may be regarded as imperative, or as subjunctive, but it is third person here in either case; so it should be translated as *Should go* or *Let her go*. RWE was more nearly correct at first. Since *G* is now initial, it has been capitalized in this edition. — SINCE. *for* would be a little better. — IN THE ROAD. *along the way* would be better.

43. IN EVIL HEARTS. Here *into* or *upon* would be better for *in*; and *churlish* for *villani*. — FROST. *chill* would be better.

44. SO THAT was written above *Because*, which was cancelled. RWE's text has *Perch'* here; T.C., *Per che* (= *through which* or *whereby*). The revision was an improvement, and as good as one could make with the text. — At the end of the line RWE did not translate *e pere* (= *and perishes*).

45. WHATEVER... SEE. Here *whoever* would be better for *qual*; and *endured to stay*, or *might endure to stay*, better than *can stand* (the verb is past subjunctive). Moreover, *la a vedere* = *to see her*; the *la* is a pronoun, not the adverb *là* (= *there*).

46. MUST BECOME... DIE. *would become* and (*would*) *die* would be better.

47. AND... WORTHY. At first RWE wrote *And when anyone is found who is worthy*; then with pencil he cancelled *is found who* and inserted, above the line, with pencil, *finds that she*, and then cancelled *she* and wrote *he*. The revised translation of this line and the next is a possible one. But the meaning may be *And when she finds anyone who may be worthy/ To behold her, he experiences her power*.

48. HE was written in pencil above *this*, which was not cancelled. This revision put this line into agreement with the preceding one, and gave a possible meaning.

49. FOR... HEALTH. RWE first wrote, for this line, *That it happens to him that she salutes him*; then with pencil he wrote *For* in the left margin, cancelled *it* and *she salutes him*, and inserted, interlinearly, near the end of the line, *imparts health*. The confusing *che* of his text, RWE got right in his revision; and his rendering of the line is approximately correct, except that he did not translate the second *gli* (= *to him*). And *salvation* or *well-being* would be better than *health*. His text reads *salute*; T.C., *in salute*. More exactly, one would have *For that which gives him salvation happens to him*.

50. SIN was written, in pencil, above *offence*, which was cancelled; perhaps *every wrong* or *offence* would be a little better.

51. YET... GIVEN. *Furthermore* or *also* would be clearer here for *Ancor*; and *l'* (= *to her*) needs to be translated, after *given*; and *for* would seem to be better here than *through* for *per*.

53. LOVE SAID. RWE first wrote *Said Love*, but while the ink was still wet changed it to *Love said*. However, *Dice* is present tense. — *A mortal thing/ How can it be* is satisfactory; but more exactly, and less awkwardly, one would have *How can mortal thing be*.

54. ADORNED is literal, but *beautiful* or *lovely* would be better here.

55. BEHELD...SWORE. *riguarda* and *giura* are present tense. — BY. *io* would be better.

56. DID NOT MEAN is wrong. *n'entende* of RWE's text (for *ne intende* — T.C. has *ne'tenda*) = *means in her*. RWE confused *ne* with *non*, and confused the tense of the verb.

57. COLOR...FORM. Before or after *Color of pearl* one needs *she has*, but RWE's text does not have *ha* here (T.C. does). RWE did not translate *quasi* (= *almost*), which follows *Color di perla*. In interpreting the line, he followed his text, which places the comma after *forma*. He supplied *her*, which is all right. At the end of the next line RWE did not use the colon of his text, possibly because these two lines, as given in his text, do not form a complete predication. The colon would be better if the lines were correctly printed.

59. HAS. RWE first wrote *is*, which was correct; then changed the word to *has*. — GOODNESS. Literally *di ben* = *of goodness*. — At the end of the line RWE did not translate *far* (= *make* or *create*).

60. BY HER PATTERN is satisfactory; but more strictly one should have *By the example of her*, that is, *By her as a pattern*, or *By comparison with her*.

61. AS. But *come ch'* = *however*. — MOVES. The verb is subjunctive, *move* or *may move*.

63. ENKINDLE. *fieron* = *strike*. — WATCHES HER is satisfactory; but strictly, *allhor gli guati* = *then gazes (or may gaze) upon them*. T.C. reads *la* instead of *gli*.

65. THE FACE. *her face* would be better; RWE overlooked *le* (= *for her*), which here is equivalent to the possessive adjective.

66. SO THAT is wrong. *La ù* (that is, *La v* — for *v* is usually printed *u* in RWE's text unless it is initial in a word) is for *Là ove* (= *where*). T.C. has *Là 've*.

67. CANZONE here was capitalized, being initial in the verse, and being capitalized in the text. (Everywhere else in the text — the word is used about twelve more times — the word is printed with a small *c*.)

68. DAMES. Some would prefer the word *ladies*; and RWE usually translates *donna* as *lady*. But see line 8 of the first sonnet in sect. VIII. — I SHALL SEND. Strictly, the tense is future perfect.

70. FOR THE. *As* or *To be* would be better here for *Per*; and *a* would be better than *the* for the supplied article. — SMOOTH. *simple* or *modest* would be better here for *piana*.

71. GO is satisfactory; but more strictly, *giugni* = *come* or *arrive*.

72. DIRECT was written above *Teach*, which was cancelled; either was good. — TO GO is literal, but *how to go* would be better. — RWE supplied the quotation marks.

73. FOR. Here *di* = *with*.

74. WILL NOT GO. *wish not to go* would be clearer. — AS A VAIN ONE. RWE first wrote *as void*, then cancelled *void* and added *a vain one*, which is satisfactory. But perhaps *in vain* or *fruitlessly* would be better.

75. NOR REMAIN is wrong. *Non restare* = *Do not remain*. — MEAN. *coarse*, *rude*, or *churlish* would be a little better. — At the end of the line the colon of RWE's text would have been better than the comma.

76. MADE KNOWN was written above *public*, which was cancelled — a good revision; just *known*, or *clear*, would be a little better.

77. ALONE. Here *Solo* = *Only*. — TO...TO. Each of the *to's* in this line was written over *with*, which was cancelled; the word choice depended upon the adjective used at the end of the preceding line. — A LADY. RWE's text has *donna*

(T.C., *donne*). There is no article in the text with *donna* or *uomo*, and the adjective *cortese* may modify both nouns; so one might read, *Only to courteous lady or man*.

78. WHO SHALL...DESERVE THEE. This line was confused principally because of the mistranslation of the verb, which RWE apparently supposed to be a form of *meritare*. But *Che ti merranno* = *Who will lead you*. — SWIFTLY is free for *per la via tostana*, the reading of RWE's text (= *by the quickest way*).

79. ;WITH HIM, HER. RWE's text has no punctuation in this line except at the end, and *con esso lei* = *with her*. In his attempt to be literal and accurate here, RWE was inaccurate and awkward.

## XX

1. SONNET was a mistake for *canzone*. RWE's text reads *canzona*. (See XXVIII, 2, note.) — HAD...LITTLE is satisfactory, but more exactly one would have *had been somewhat published among people*. Following the Italian word-order, RWE first wrote *had a little got abroad*; then he immediately cancelled *a little* and wrote it after *got abroad*. — A FRIEND. RWE's text has *uno amico*; T.C., *alcuno amico*.

2. HIS was supplied by RWE. One expects *a*. — HIM is what is needed; but RWE's text has *il* here, where we expect *lo*.

3. A HOPE is good. For *speranza* RWE first wrote *hopes*, then cancelled the *s* and inserted *a*.

4. IT WOULD BE is good, although literally *era* = *it was*.

5. SOMEWHAT. RWE enclosed *somewhat* in lightly-written parenthesis marks, and put a heavily-written comma right upon the second mark; or he wrote the marks in the reverse order. There is no punctuation in his text here, and none is necessary.

9. PRECEPT. *dittato* = *writing* or *poem*. (In this line *saggio* = *poet*.) — HAS IT is satisfactory; but more strictly, *pone* = *states*.

10. AND. *E così* = *And so* (which here = *And no more*). — YOU MAY DARE BE ONE is badly confused: *esser l'un...osa* = *the one dares to be*. The line should read *And so (or no more) dares the one to be without the other*.

11. AS WELL AS A. RWE first wrote *As the*, then cancelled *the* and inserted *well as a* above the line. Either version is satisfactory. *Com'* = *As* (which here = *Than* if in the preceding line *così* is translated as *no more*). The article has to be supplied, and either *a* or *the* will do.

12. MAKES was written above *causes*, which was cancelled. After *makes* RWE did not translate *gli* (which means *for it*, that is, *for the heart*; or which is used for *li* = *them*. — T.C. has *li*). He either did not notice *gli*; or did not understand it; or interpreted it as *li*, and felt that he did not need to translate it.

13. LOVE THE SIRE is good, although RWE did not translate *pro* (for *per*) = *for* or *as*. But his text is corrupt here; it prints *prosire* for *per sire*, and after it puts neither *e* nor any punctuation. RWE rightly inserted a comma, and managed the whole line especially well. In the margin of his text, opposite this line, a cross-mark has been written.

14. HE (correct) was written above *it*, which was cancelled.

15. HE again was written above *it*, which was cancelled. The line is translated satisfactorily, but a little freely; more literally, *Sometimes a short and sometimes a long space of time*.

17. SO THAT. RWE's text has a semicolon before *si* and no comma between *si* and *che*.

18. DESIRE. RWE first wrote *a desire*, which was literal; then he cancelled the *a*.

19. SO. *so long* would be better here for *tanto*. — It would be better to express the understood subject, *it* (= *the desire*), of the verb. — And *tal'hora* (= *sometimes*) should be translated.

21. VALIANT. Here *worthy* would be better for *valente*.

## XXI

1. HAD TREATED is an excellent rendition of *trattai*, which is preterit. — AFORESAID is correct. RWE's text has *sopradetta*; T.C., *soprascritta*.

2. THE WISH is all right; but literally, one has [*a* or *the*] *desire of wishing*.

3. THROUGH. *by* would be better for *per* here. — AWOKE. Both here and in the next clause, *si sveglia* = *is awakened*.

4. HAD SLEPT. *dorme* = *it sleeps*. — IT IS NOT IN ENERGY. RWE's text reads *ma la ove non è impotenza*, with the *m* in *impotenza* being cancelled with pen, and an *n* written in the margin — but whether this alteration was made by RWE, or before he used the book, or afterwards is not known. However, it seems that it was made between the time of his first translation and the time of his revision. For RWE first wrote *but where was impotence* (his text, as printed = *but where is not impotence* — which fails to make sense; so RWE omitted the negative, though he needlessly changed the tense). Then, presumably after emending his corrupt text, as noted above, and reading *inpotenza* as two words, he revised his translation, so that it follows exactly his emended text — except that he chose the wrong meaning for *potenza* (= T.C., *potenzia*), *energy* instead of *potentiality*. He should have written *but where it is not [even] in potentiality*. And at the end of the clause he should have kept the comma of his text. One wonders whether RWE himself guessed what was wrong with *impotenza*, or saw another text. — & THERE is correct for RWE's text, which reads *e là*; T.C. has *ella*.

5. MADE IT APPEAR. *fa* (= [*she*] *makes*) is present tense, and one needs to supply the subject. — IT (= *love*) is required here, but RWE's text reads *it* (T.C., *lo*). See above, XX, note 2.

7. BECAUSE...UPON. At first RWE wrote *Because she gently does that which she looks upon*. Here *Perche* = *So that* or *Wherefore*, not *Because*. And *she gently does* is bad for *si fa gentil*; but he cancelled *gently does*, wrote *makes* above the cancelled words, and inserted *noble* after *that*. The revised part, though slightly free, is satisfactory; more strictly, *Wherefore that which she looks upon is made* (or *becomes*) *gentle*.

8. TO SEE HER is a little free; *ver lei* = *towards her*.

9. QUAKES. More accurately, *fa tremar* = *she makes to tremble*.

10. LOOKING DOWN...CHANGED. In this line RWE did not translate the two verbs or group the words quite accurately, although he gave the meaning approximately. The meaning is *So that, lowering his face, he grows all pale*.

11. AND...SIGHS. Here RWE first wrote *And every fault of his exhales*; then he inserted *on* before *every*, and cancelled *exhales* and wrote *sighs* above it. — *And every* is correct for his text, *Ed ogni*, but unsatisfactory (T.C. has *E d'ogni* = *And for every*); therefore RWE inserted *on*, which was an improvement, though *for* would have been better. One cannot tell whether RWE



was making a good guess, or whether he saw another text. — The other revision, to *sighs*, was good. — He did not translate *allhor* (= *then*).

12. FLEES. *Fugge* is singular; but in the translation a plural would be better. Moreover, the word order of this line, though it follows the Italian, is awkward. — ALL was needlessly supplied.

13. At the end of this line, RWE negligently wrote a comma instead of copying the period of his text.

16. BLESSED was written below *praised*, which was cancelled. RWE's text reads *laudato*, but some texts read *beato*. One cannot tell whether RWE saw another text, or was merely giving what he regarded as another translation of *laudato*. — SEES (correct) was written through *saw* (which is possible, too).

17. HOW SHE LOOKS. More strictly, one has *What she seems*.

## XXII

1. THIS. RWE's text has *questo*; T.C., *ciò*. — IT PLEASED. RWE first wrote *it so pleased*, then cancelled *so*; but *si come piacque* = *as it pleased*. — THAT GLORIOUS LORD . . . TO DIE. RWE first wrote here, *that living love which impressed these affections on me*, which is correct for his text (*quel vivace amore, il quale impresse questo affetto in me*) except that *questo affetto* is singular (= *this affection*). But then, without cancelling this, RWE wrote, after *that*, and above the line, *glorious Lord who refused not himself to die*, which is based upon a reading like that of T.C. Quite clearly RWE here had access to another text when inserting the second reading.

2. THAT should not be here. RWE wrongly supplied *that* because of the way he had translated *si come piacque*, just above. — WAS. Strictly, *era stato* = HAD BEEN. — AS . . . BEATRICE. RWE did not translate *si vedea, che era* (= *it was seen that . . . was, or . . . was seen to be*). But the omission does not change the meaning.

3. SHOULD ASCEND. RWE first wrote *ascended* (which was good), then cancelled the *ed* ending and inserted *should* before *ascend*. More strictly, *se ne gio* = *went*. The verb is preterit, as RWE at first observed. This revision followed from the omission of *as*, above, and the use of the *it pleased . . . that* construction. — RWE did not translate *veramente* (= *surely*), which modifies *se ne gio*.

5. WERE. Strictly, *sono stati* = *have been*. — HIS FRIENDS is good; but literally, one has *friends of him who goes away*. — CLOSE was written above *intimate*, which was cancelled.

6. AS THAT OF. RWE followed his text here: *come quella de* (T.C. has *come da*). — A is all right; but strictly, one has *the*. — WITH A GOOD CHILD was inserted above the line, and was not based upon anything in RWE's text. Did he feel that the meaning needed to be filled out, and supply this phrase? or did he see another text? T.C. has *a buon figliuolo* here, but also more: *e da buon figliuolo a buon padre*. See note 1, just above.

7. AS . . . TRUE is good, except for the verbs *believed* and *was*, which should be in the present tense. The construction *si come di molti si crede* is passive, but RWE rendered it excellently except for the tense.

8. BITTERLY. Strictly, *most bitterly*.

9. WHEN was written above *because*, which was cancelled; *because* was correct, but does not make very good sense because of the textual omission mentioned in the second note below. In order to try to make better sense, presumably,



RWE made the change. — CITY. RWE did not translate *sopradetta* (= above-mentioned).

10. MEN WITH MEN. The words *s'adunino a cotale tristizia, molte donne*, in T.C. after *uomini con uomini*, are not in RWE's text. — LAMENTED. *was weeping* or *was lamenting* would be a little better.

11. I. RWE did not translate *onde* (= wherefore) at the beginning of this clause. — SO MANY. *alquante* = *some*.

12. THEIR should not be here; RWE translated *loro* twice. — LAMENTED. *was lamenting* would be a little better.

13. THEM SAY is excellent; but literally, *that they said*. — INDEED was written, in pencil, above *Certainly*, which was not cancelled. RWE supplied the quotation marks. — WEPT is correct; RWE's text has *piangea*.

14. MIGHT DIE. More accurately, *dovrebbe morir di* = *would needs die of*.

15. SOME TEARS. RWE first wrote *no tear*; then he wrote *some* through *no*, and added *s* to *tear* — a good correction. — THEN. *tal'ora* = *now and then, from time to time, sometimes*. — WHICH I CONCEALED. RWE first wrote *then I concealed myself* for *onde io mi ricopria* (= wherefore I covered myself, i.e., covered my face). Then he wrote *which* above *then*, and put *myself* in parentheses.

16. COVERING... HANDS is good, though more literally one would have *by putting my hands often to my eyes*. — EYES (which is literal) was written above *face*, which was cancelled. — IF I HAD NOT is condensed, but gives the meaning exactly; more literally, one would have *if it were not* (= *had not been*) *that I*. — EXPECTED was written above *intended*, which was cancelled. But RWE's text has *intendeva* (= *intended*); T.C., *attendea* (= *expected*). One cannot tell whether the revision was due merely to a clearer perception of the meaning required by the context, or to RWE's seeing another text.

17. AGAIN was written above *also*, which was cancelled — a good revision. Either *more* or *further* would be a little better still. — PLACE is literal but *a place* would be better.

18. CAME. *were departing* would be a little better. — IMMEDIATELY was written through another word (*entirely?*) — a good revision.

19. CAME is satisfactory; but literally, *had assailed me*. — YET. Here *però* = *therefore*. — LADIES ALSO. Here *other ladies* or *more ladies* would be clearer.

20. CONVERSING. For *le quali andavano ragionando* (= *who were going along speaking*), RWE first wrote *who asked*, then smeared the words before the ink was dry, and wrote *conversing* — a good revision, and condensed. — IN was supplied by RWE, as a consequence of having translated *ragionando* as *conversing*. Strictly, one has *speaking among themselves (or together) these words*. — RWE supplied the quotation marks here and in the next two sentences. — CAN is satisfactory; but strictly, *ought (to)*.

21. HEARD was inserted above the line, as though it had been accidentally omitted at first. — CAME OTHERS SAYING is correct. Here RWE's text has *venivano altre dicendo*; T.C., *passaro altre donne, che veniano dicendo*.

22. After THIS ONE (< *Questi*), RWE did not translate *che qui*, doubtless because he could not make good sense out of the words. His text is corrupt here. T.C. has *ch' è qui* (= *who is here*).

23. SAW is correct. RWE's text reads *vedemmo*; T.C., *avemo*. — YOU SHALL SEE. RWE's text has *vedresti*, conditional (= *you should see*), not future. But the *r* of *vedresti* now has a pencil mark through it, and there is also what looks like an apostrophe after *d*; it seems that RWE (or someone else) meant to change the reading to *ved'esti* (for *vedi questi* = *behold this man*), or to *vedesti* (= *you saw*). In any case, *You shall see* is incorrect, and was not revised. —

THIS ONE... HIMSELF. RWE at first translated *che non pare*, etc., badly as *that one could not guess what he is become*. Then he cancelled all this, and wrote above it *this one so changed that he does not appear to be himself*, which is quite satisfactory. But one cannot tell whether *this one* was a supplied subject of *è divenuto* or was meant as a translation of *esti*; instead of *so changed* one expects *such he has become* or *he is so changed* for *tale è divenuto*; and with the emended reading *ved'esti*, one would take *che* as *who* rather than as *that*. RWE's text, unemended, would give *You should see that he seems not (or does not appear [to be]) himself, such he has become*. When emended, his text would give *Behold this man, who seems not himself, such he has become*.

25. THEIR was supplied by RWE. — RWE supplied the parenthesis marks.

26. THINKING WHEREUPON I. RWE first wrote, following the word order of his text, *whereupon I thinking* (he did not translate *poi*); then he cancelled *thinking* and inserted it before *whereupon*. — SUCH WORDS AS. RWE first translated *parole, acciò che* (= *words, inasmuch as*) as *words that*; then cancelled *that* and inserted *such* and *as*. — I MIGHT WORTHILY FIND OCCASION. More correctly, *degnamente havea cagione di dire* = *worthily I had reason to speak*, that is, *I had worthy cause to speak*. — RWE at first wrote *to say* after *occasion*, but then he cancelled *to say*. Indeed, it is scarcely necessary here to translate *di dire*.

27. COMPRISED was written above *concluded*. The revision was a definite improvement, but not perfect; *conchiudessi* is past subjunctive (= *I should, or might, include*). — ALL WHICH is satisfactory for *tutto ciò che*. RWE first wrote *all this (?) which*, and then cancelled the second word.

28. QUESTIONED THEM was written above *asked*, which was cancelled — a good revision.

29. BLAMEABLE. RWE did not translate *mi*. — I TOOK OCCASION TO SPEAK. RWE first wrote ... *say*, but wrote in *speak* and forgot to cancel *say*. This will do, although it is a little free. More strictly, *presi materia di dire* = *I took matter (or theme) for speaking* (that is, *for writing [my verses]*). His text does not have *tanta*. — SPEAK AS IF I HAD. Mistranslating *come se*, ignoring *l'*, and confusing the verb a little, RWE first wrote *say how I should have asked*; then he cancelled all this (except *say*) and wrote above it *speak as if I had* — an excellent revision. Strictly, one should have *as if I had questioned them*. RWE left *questioned them* to be understood.

30. & AS IF THEY HAD... RWE first wrote *& how they should have answered me*. Then he cancelled *how*, cancelled *should*, changed *have* to *had*, and wrote *as if* above *how* — an excellent revision. — AND IN THE FIRST. *And* is unnecessary, but satisfactory. The text has a *che* here which does not need to be translated.

31. WHATEVER I HAD TO ASK is fairly satisfactory, but free; more exactly, *in that manner in which the desire came to me to ask*.

32. Just before TAKING there is an extra & in RWE's text; he rightly ignored it. — AS THEY WOULD HAVE SAID. More accurately, *as if they had said it*.

33. I BEGAN is correct for RWE's text, which reads *cominciai*; T.C., *comincia*.

35. DOWNCAST was written through another word which was smeared while the ink was still wet.

37. APPEARS is satisfactory; but more closely, *Par divenuto* = *appears (or seems) to have become*. — STONE. After first writing *pity*, which is correct for *pietà*, RWE seems to have felt that this meaning was unsatisfactory, and to have conjectured that the text should read *pietra*, for he wrote *pietra* in brackets

after *pity*, cancelled the latter word, and wrote *stone* above it. Or perhaps he saw a text which read *pietra*.

39. HER FACE... LOVE. RWE first wrote *Bathe Love in her weeping face?* which is nearly correct for his text; more closely, *Bathe Love in her face* (or *eyes*) *with weeping* (or *tears*). But he revised this line in a way not justified by his text: he added *Her face* in the left margin, added *d* to *Bathe*, cancelled the rest of the line, and wrote *in... Love* above the cancelled words. It would seem that he saw another text reading *Bagnata il viso di pianto d'amore?* But *pianto*, which he had translated correctly at first, does not mean *pity*.

40. TELL ME. Literally, *Ditelmi* = *Tell it to me*. — WHAT THE HEART SAYS. The *che* of RWE's text needs to be taken as *chè* (= *for*); RWE rightly took *el core* as *il core* (= *the heart*), but *my heart* would be better here; and *mel dice* = *tells it to me*.

41. WITH HONEST ACTION. *with noble bearing* would be better; literally, *senza atto vile* = *without ignoble bearing*.

42. PIETY. Here *pietate* = *sorrow*. (*And if you come from [the abode of or the scene of] such great sorrow.*)

44. AND HIDE... FROM ME is satisfactory, but literally, *And whatever may be of her* (i.e., "how it is with her"), *hide it not from me*.

45. I SEE... EYES will do, but literally, *I see your eyes which have wept*, or *I see that your eyes have wept*.

46. COME. RWE's text has *venir*; T.C., *tornar*. — DISFIGURED. *changed in appearance* would be a little better for *sfigurare*.

47. TO SEE YOU SO is satisfactory, but *at seeing this much of it* would be more literal.

48. THE SECOND is an exact rendering of what RWE's text has here.

49. ART THOU HE. RWE first wrote *If thou be he*. His text has *Sè tu colui*, and he took *Sè* as *Se* (= *If*), and, in an attempt to make sense, supplied *be*. Then he revised to *Art thou he*. Did the question mark and inverted word order lead him to guess that *Sè* should be *Se'*, or did he see another text? T.C. has *Se'*. — WITH US was added, without warrant, by RWE.

50. ALONE... US. *speaking only to us* or *speaking to us alone* would be better.

51. THY VOICE. *Tu* is subject: *You resemble him, indeed, in voice*.

52. SAD was added by RWE, needlessly. — After APPEARS RWE did not translate *ne* (= *to us*). — OF QUITE ANOTHER. *quite* was needlessly added; *d'altra gente* = *of another person, another's, [to be] another person's*.

53. AH! RWE's text reads *Deh* here; T.C., *E*. — WHY WEEPEST THOU. RWE first wrote *since* (for *perche*), then cancelled it and wrote *why* above it — a good revision. When this change was made, the subject, *thou*, was cancelled and inserted after the verb. Apparently RWE did not at first notice that the sentence is a question. — CORDIALLY. Here *coralmente* = *bitterly* or *broken-heartedly*.

54. THAT... THEE? RWE first wrote here *Why comest thou with pity to others?*, which is wrong; then he cancelled the whole line and interlined his revision, which is good. Literally, *That you make pity of you to come to others*.

55. HAST THOU SEEN is good, although strictly the verb is preterit, *Did you see*.

57. LEAVE... DISCONSOLATE is good, but more strictly, *Leave weeping and sad going to us*.

58. AND... NOT. This line was done badly: it means *And he commits sin who ever comforts us*.

59. WHO. Here *Che* may mean *Who* or *For*. — SORROW. More strictly, *weeping*. — HAVE HEARD is good, but strictly the verb is preterit, *heard*.

60. SORROW. For *la pietà* RWE first wrote *a pity*; then, without cancelling that, he wrote *sorrow* above it. Either *pity* or *sorrow*, without the *a*, is good. — WISE. Here *scorta* = *manifest*. (*She has sorrow so displayed on her face*.)

61. THAT... HER. RWE first wrote for this line *That one would have wished to behold her*, then revised it without cancelling his first rendering. The revision of *one* to *who* (= *whoever*) was good; the rest of the revision doesn't matter. *That whoever had wished* (or *might have wished*) *to gaze upon her* (or *it*) would be a literal translation.

62. WOULD... HER. RWE first wrote here *Though to* (or *he?*) *fall* (?). . . (a mistake), then cancelled the first two words and wrote *Would* below them. But *Saria dinanzi à lei caduta morta* = *Would have fallen dead before her*. T.C. reads differently.

## XXIII

1. AFTER... DAYS. Although RWE translated literally here, *A few days after this* would be better. — SOME is literal, although *a certain* might be better here. RWE encircled the word, possibly because he felt that it might be omitted.

2. SUFFERED. RWE did not translate *continouamente* (= *continually*). — MANY. RWE's text has *molti*; T.C., *nove*.

3. DEBILITY is good, but one notices that RWE chose a word closely resembling the Italian, *debolezza*. He did the same just above for *infermità*. He might have used *weakness* and *illness*. — I is written through it; RWE started to translate literally, *it was necessary for me* . . . , but decided to use another construction.

4. IN THE NINTH DAY. RWE first wrote *I say that in* . . . , which is literal, but cancelled *I say that*, presumably because he felt the words unnecessary. In the revision, the *i* of *in* was not capitalized. *On* would be a little better than *In*.

5. FEELING... INTOLERABLE is satisfactory. RWE's text reads here *sentendom' io dolore quasi intollerabile* (= *I feeling almost intolerable pain*).

6. OF MY LADY. RWE first wrote here *which was of my lady*, which was literal; then he cancelled the unnecessary words *which was*. — A LITTLE. RWE first wrote *somewhat of her*; then, before the ink was dry, smeared it and wrote *a little of her*. Either is correct, but *for some time* is perhaps a little better here. — & is literal, but here & (for *ed*) has the force of *then*. — RETURNED TO THINK OF is not idiomatic. Literally, *returned thinking to*; i.e., *returned in thought to*, or *returned to thinking on*.

8. I WERE WELL is correct for RWE's text, which reads *sano fussi*; T.C., *sana fosse*. — TO BEWAIL MYSELF OF. More exactly, *to lament within myself over*. — AND. *wherefore* would be better for *onde*.

9. OF. Following his text, RWE at first used a small letter here; then he changed the small *o* to a capital.

10. I FELT... FEAR is satisfactory; but more closely, *so great a bewilderment came to* (or *possessed*) *me*.

11. WORK. Sometimes *travagliare* means *to work*, but here it means *to be distracted*. — RAVING. *frenzied* would be a little better.

12. After IN THIS MANNER RWE did not translate *Che*, but he did not need to.

13. APPEARED... DISHEVELLED. The word order of this clause follows that of the Italian exactly.

14. "THOU... DIE." Here, and in the two other quotations just below, RWE supplied the quotation marks; they are not in his text. — AND AFTER. Literally,

*e poi dopo* = *And then, after*. — APPEARED. More accurately, *there appeared to me*.

15. DIFFERENT. Here *strange* would be better. — Before HORRIBLE RWE did not translate &; but it was not needed with the word order he used. Following the word order of the Italian would give *faces strange and horrible to see*.

17. I SEEMED. More exactly, *meseemed (to see)* or *it seemed to me (that I saw)*. Just below, in this sentence, the same construction is handled perfectly. — GO. Here *going* would be a little better.

18. IN A MANNER. *per la via* = *along the way*.

19. DARKENED. *oscurare* = *(to) grow dark*. — IN SUCH. *of* would be better than *in*; and *such* is supplied needlessly, although it is satisfactory.

20. THAT...WEPT is satisfactory, but a little free; more closely, *that they made me judge that they wept (or were weeping)*. The word *also* was supplied, needlessly. — After *piangessero*; *e* (= *they wept, &*) there are thirteen words in T.C. (*pareami...fossero*) which do not appear in RWE's text. — ADMIRING here has the meaning of *marvelling*.

21. SOME. *a certain* would be a little better.

22. After NOT RWE, following his text, first wrote a question mark; but then he cancelled it and inserted another after *world* (his text has a comma after *secolo*).

25. THE HEAVEN. Just *heaven* would be better here for *il cielo*. — I SEEMED. The word *seemed* is written through *appeared*, which was smeared while the ink was still wet. See note 17, above.

26. RETURNED. Here *were returning* would be better.

27. & I THOUGHT. RWE's text has *e* here. But *pareami, che* = *it seemed to me that*. — SANG. *were singing* would be a little better.

28. I SEEMED. See notes 17 & 27, above, for the *mi pareo* construction. Literally the clause reads, *the words of their song meseemed to hear that they were these*. RWE's rendering is concise and reasonably clear. — OSANNA IN EXCELSIS. The Latin words are interlined above half a line of cross-marks. In RWE's text the words are not given, and half a line is left blank except for being marked with periods. RWE must have got the words from another text. — OTHERS...NONE is satisfactory; but literally, *meseemed not to hear anything else*.

29f. The commas after *heart* and *was* are in pencil.

30. SAID. His text reads *dicessi* where we expect *dicesse*; but since the subject is expressed, RWE was not confused. — THROUGH. Here *because of* would be better.

31. I SEEMED. Strictly, *meseemed*. — NOBLE. RWE's text does not have *e beata* here.

32. & SO STRONG.... At first RWE wrote here *the erroneous fancy was so strong*; but having written this much, he immediately cancelled *the erroneous fancy was* and wrote the words after *so strong*. Either word order is all right. — THAT. RWE first started to write *which* for *che*, and wrote *whi*; then he changed it to *that* — a proper correction.

33. LYING. There is no word in the Italian text here for *lying*. — I THOUGHT THAT. More correctly, *it seemed to me that*. — DRESSED. *were covering* would be better for *covressero*.

34. AND was supplied by RWE; T.C. has an *e* here. And at this point, after *velo* (= *veil*), the text has a comma followed by a small letter. — I THOUGHT. See note 33, just above.

35. TO ME was supplied by RWE. — IT SAID. *it* was written above *I*, which

was cancelled — a good correction. RWE was at first misled by his text, which reads *dicessi* (T.C. has *dicesse*). One cannot tell whether RWE simply perceived the error in the text, or whether he saw another text. See note 28, above. — TO SEE. *looking upon* would be better for *a vedere*. — RWE supplied the quotation marks enclosing this statement. — His text printed *principio* as *principo*.

36. I FELT is satisfactory, but literally, *there came to me*.

37. COME TO ME begins MS page 20a; page 19d was left blank. — ROUGH. *churlish* would be a little better.

38. SEEING WHERE is good; but literally, *in such a place*.

39. THOU SEEST THAT. RWE did not translate *e* (= *and*) at the beginning of this clause, but he did not need to. His translation of *tu lo vedi, che* was good, although it probably means *you see it, for*. The absence of the accent on *che* was misleading. Taking *che* as *that*, there was no need to translate *lo*.

40. AND WHEN I HAD. RWE first wrote *& since I have*; then he wrote *And* through *&*, *when over since* (which he cancelled), and *d* through the *ve* of *have* — a good correction. — DOLEFUL. *sad* or *mournful* would be a little better. — MYSTERIES. Here *funeral rites, duties, or offices* would be better for *misteri* (T.C., *mestieri*).

41. ARE USED. More exactly, *s'usano di fare* = *are wont to be done*. — TOWARDS. *for* or *to* would be better here. — I THOUGHT I RETURNED. At the beginning of this clause in his text there is an unnecessary *e* (= *and*), which RWE did not translate. Moreover, *mi pareva tornare* = *it seemed to me that I returned*, or *methought I returned*.

42. I LOOKED. Strictly, *methought I looked*.

43. TRUE VOICE is literal; *my true voice*, or *my real voice*, would be a little better. — BEAUTIFUL. RWE was following his text, which reads *bella*. The quotation marks he supplied.

44. HAPPY. RWE's text reads *contento*. — DOLOROUS SOBS. More closely, *a dolorous sob of weeping*.

45. HE SHOULD COME is right, as is clear from the context, although RWE's text has *venissi* for *venisse*.

47. The comma after *infirmity* and several more commas below (those after *fear, wept, make, me, relation, me, dreaming, and more*) are in pencil. — LAMENT. *weep* would be a little better for *piangere* here, and so RWE translated the word just above and just below. — WITH FEAR. RWE did not translate *gran* (= *great*).

48. AND is free; *onde* = *wherefore*. — NEAR. *in* or *about* would be better. — HAVING COMPASSION... & OF. At this point, following *la camera erano*, RWE's text reads *havendo compassione di me che piangevo, & del pianto*; the T.C. reading is different. His translation is literal, but *having compassion on me who was weeping, and on...* would be a little better.

50. CAUSING. RWE's text does not have *onde* here, before *facendo*. — SHE...RELATION is fairly satisfactory; but the clause, more exactly, should read *who was connected with me by the nearest blood relationship*. It was not necessary to supply the extra subject *she*. The word *my*, omitted at first, was inserted above the line. The parenthesis marks were supplied by RWE.

52. THEY BADE... MYSELF is slightly free, but good (except that *to be distressed* or *to be discomforted* would be better than *to disorder myself*); more closely, *they said to me, sleep no more, and do not be distressed*. RWE's text does not have quotation marks here. — ON THEIR was supplied, but is excellent. Translating literally here would yield a dangling phrase.

53. CEASED. Where RWE's text reads *allhora cessò*, T.C. has *sì mi cessò*.



Here *allhora* was not translated, but it did not need to be. — AT THE MOMENT. Strictly, *at that moment*. RWE started to write this phrase after *fantasy* and before *ceased*; but he stopped after writing *at the m*, cancelled what he had written, and went on to write *ceased* and then the phrase.

54. WOULD. More exactly, *wished to*, or *was about to*.

54f. The quotation marks here were supplied by RWE.

55. The comma after *said*, and eight other commas below on MS page 20c (those after *myself*, *name*, *grief*, *me*, *Add*, *waked*, *me*, and *say*) are in pencil. — AND RECOVERING MYSELF. RWE's text has *E* (= *And*) here. Moreover, *rousing myself* or *coming to myself* would be a little better here for *riscotendomi*.

56. WAS. Here *era* = *had been*. — AS SOON AS. *con tutto che* = *although*. — HAD CALLED. Strictly, *just called*.

57. WITH. *by* would be better. — GRIEF. *weeping* would be a little better.

58. AS I BELIEVE is literal for RWE's text, *secondo che io credo*. RWE supplied the parenthesis marks. — ADD, THAT I WAKED, AND. RWE's text reads here: *& à dire che io mi svegliassi, & mi* (which seems to mean *and to say that I awoke and*) which doesn't fit well into the sentence. (T.C. has *e avvegna che io*.) RWE tried to make sense by considering *à dire* as a misprint for one word, and then guessing that it meant *add*. The other words here he translated correctly. — ALTHOUGH. *tutta via* = *nevertheless*.

59. FROM. *à* = *to*.

60. AS is unnecessary; literally, *He* (or *this man*) *seems dead*. — APART. *among themselves*, or *to each other*, would be better.

61. DEVISE HOW. *try* would be a little better. — THEN. More strictly, *wherefore*. — THINGS is satisfactory; but literally, *parole mi* = *words to me*. — TO. Here *such as to* would be a little better for *da*.

62. SOMETIMES. *from time to time* would be a little better here. — THEN. *onde* = *wherefore*; and in the text *onde* follows a comma and begins with a small letter.

63. REASSURED. *comforted again* would be a little better. And the comma here, as well as four others just below (after *beginning*, *afterwards*, *infirmity*, and *me*), is in pencil. — AND... ME. RWE supplied *and*, but to do so was all right; indeed, T.C. has *e*. But *imaginary disaster* is not very good; *conosciuto il malvagio imaginare* = *having recognized the evil imagining*; or better, *having recognized the evil* (i.e., the falseness) *of my imagining* (or *dream*). T.C. has *fallace* instead of *malvagio*.

64. I BEGAN. RWE's text has *cominciai*; T.C., *cominciandomi*.

65. &. RWE's text has &.

66. THEN. See above, note 62.

68. IT SEEMED... AMOROUS THING. After *parea* RWE's text has *fosse* (T.C., *che fosse* = *that it might be*, or *would be*), but the word does not have to be translated here. — AMOROUS is literal, but *lovely* would be better, or (*a thing*) *of interest to lovers*. — I SAID IT IN is satisfactory for the reading of his text, *ne dissi in* (= *I spoke*, or *wrote*, *of it in*).

69. CANZONE. Here the *c* is rather large in the MS, but it was probably intended for a small *c* (cf. XIX, 67, note). The same is true in XXXIII, 5 and 9 and 17, but in XXXI, 76 and XXXIII, 11 the *c* is clearly small.

70. Just ahead of the canzone RWE wrote *The Canzone Recounts a vision which he had being asleep in a severe disease*. His text reads, just before the canzone, *Racconta una visione che gl' hebbe essendosi adormentato in una sua grave infermità*. (None of this is in T.C.) RWE supplied *The Canzone* as subject in place of *It*, which is understood in the verb. He rightly took *gl'*

as standing for *egli. illness* would be better than *disease*. And RWE did not translate *sua* (= of *his*). Finally he cancelled all this sentence, and one wonders why. Did he see another text which did not have it? — A GENTLE DAME. *A lady compassionate* would be better.

71. GENTLENESS. The noun is plural; *excellencies* or *noble qualities* would be a little better.

72. WHO. T.C. has *Ch'*, but RWE's text does not. He supplied *Who* unnecessarily, but it is all right. One wonders if he saw another text. — INVOKED. *was invoking* would be a little better.

75. TO TEARS is fairly satisfactory, but *forte* was not translated; more exactly, *to weep bitterly*, or *aloud*.

76. AND OTHER. *l'* (= *the*) was not translated. — WERE APPRISED BY ME. *si furo accorte/Di me* = *had become aware of me*.

77. FOR WHAT SHE LAMENTED. *per quella, che...piangia* = *through (or because of) her who was weeping*.

79. HEAR. Here *sentire* = *recover my senses*, or *wake up*. A period, or some other mark of punctuation, is needed at the end of this line. RWE's text has a semicolon.

80. SAID. Here and in the next line RWE's text reads *dice* (= *says*), although T.C. has *dicea*. Presumably the context led him to use the past tense in translating.

81. ONE is literal, but *another* would be a little better. — WHY DO YOU GRIEVE. *Why are you so dismayed*, or *distressed*, would be a little better. *si* (= *so*) was not translated. RWE was paying little attention to punctuation here; his text has a question mark at the end of this line.

82. NEW. Here *strange* or *extraordinary* would be better.

83. RWE's text has a period at the end of this line.

85. RWE did not translate the *E* (= *And*) at the beginning of this line. — WITH ANGUISH & TEARS is correct for his text, which has *da l'...e dal....*

87. LOOKS OF SHAME. More literally, *all the ashamed look*.

88. OVERSPREAD. More exactly, *had so overspread*. The tense is a little wrong, and *cotanto* (= *so*, or *to such an extent*) was not translated.

89. RWE's text has a colon at the end of this line.

90. AND was supplied by RWE. Though it is not in the text, it fits satisfactorily. — He did not translate *a veder* (= *to behold*).

91. AS...BRINGS. RWE confused this line. *Che facea ragionare di morte altrui* = *That it made the others to discourse of death*.

92. COMFORT. RWE's text reads *confortian* (one expects *confortiam*); T.C., *consoliam*.

93. SAID. More exactly, *prayed* or *entreated*. — TO fits the context satisfactorily (and T.C. has *Pregava l'una l'altra*); but RWE's text has *e* (*l'una, e l'altra*). — SOFTLY. More exactly, *humbly*. And at the end of the line his text has a semicolon.

95. SEEST. The tense is preterit (*What didst thou see?*). — FAINTEST is all right, but more literally, *hast no strength*. And the text has a question mark at the end of this line.

96. RECOVERED. More exactly, *comforted*.

98. THOUGHT. *was thinking* would be a little better.

100. PITIED. More exactly, *wept*; and *in my heart* would be better for *mi...nel core*.

101. BECAUSE. RWE's text reads *Perche*; but T.C. has *Per che* (= *by*



*which, on account of which, whereat*), which fits the context better. — SAD. *bewildered* would be better.

103. IT WILL BEFALL. RWE did not translate *Ben* (= *Surely*).

104. THENCE. More strictly, *then*; the rest of the line is quite literal.

105. MY EYES CLOSED is satisfactory, but more literally, *I closed my eyes*. — WEIGHED DOWN. RWE did not translate *vilmente* (= *basely, wretchedly*).

106. DISCOURAGED. *confounded* or *astray* would be better.

107. THAT...WAY is good, but more literally, *That each went* (or *was going*) *wandering*. The text has a colon at the end of this line.

108. THEN...IMAGINATION. *E* (= *And*), at the beginning of this line, RWE did not translate; but it is hardly necessary to do so. The order of the phrases in this and the next two lines is that of the Italian: *imaginando* modifies *m'* (= *me*) in the second line below.

109. OUT OF..., OUT OF. Here *Outside of* or *beyond*, and *bereft of*, would be better for *fora di*, and *consciousness* better than *knowledge* for *conoscenza*; and in the middle of the line is an *e* (= *and*) which RWE did not translate (*and outside of truth*).

110. AFFLICTED is good, or *distressed* or *tormented*. But strictly, the adjective modifies *Visi* rather than *donne*.

111. SAID. RWE did not translate *pur*; more exactly, *Who said to me only*, or *Who kept saying to me*. And there should be a period at the end of this line.

112. VAGUE. Here *dubiose* probably means *fearful* (cf. the prose, XXIII, 15). — FORMS. Literally, *things*.

113. VAIN. *unreal* or *false* would be a little better. — IN WHICH I WAS is satisfactory, but more literally, *where I entered*.

114. I SEEMED. The context calls for a past tense, but RWE's text reads *pare*; T.C. has *parea*. — WHERE is good, but literally, *in what place*.

115. GO. *going* would be a little better. *per via* (= *along the way*) was not translated, but it scarcely needs to be.

116. WEEPING & LAMENTING. More exactly, *One* (or *Some*) *weeping and another* (or *some*) *uttering laments*.

117. WHO. *che* = *which*. — SHOT UP. *were shooting forth* would be better. — FLAMES. Strictly, *foco* = *fire*. At the end of this line RWE's text has a colon.

118. METHOUGHT. More exactly, *methought I saw* (or *meseemed to see*). RWE did not translate *vedere*, and consequently rendered this and the next four lines just a little freely. Upon this line the construction of the next four lines depends: *The sun grow dark and the stars appear*, etc.

119. THE MOON. Although *la stella* is singular, here it seems to mean *the stars* (the singular being used for the plural); cf. the prose, XXIII, 19. RWE apparently translated literally and then understood "the star" to refer to the moon.

120. SHE is possible, and is consistent with *moon*. But if *stella* is to be taken as plural, then *ella* = *they* or *them*, depending upon the sentence structure in the translation.

123. TO ME. RWE's text has *m'* (= *to me*).

124. SAYING. RWE did not translate *mi* (= *to me*). — At the end of this line, he did not translate *novella* (= *the news*). He also left out the two question marks which his text has in this line.

125. THY...FAIR? His text has a period at the end of this line.

127. AND...MANNA. RWE's text has no punctuation at the end of this line.

128. RETURNED. *were returning* would be better. — His text has a comma at the end of this line.

129. BORE is satisfactory; but literally, *havean* = *had*.

130. CRIED. *were crying* would be a little better; and *tutti* (= *all*) was not translated: *they all were crying*.

131. TELL. RWE did not translate *lo* (= *it*), object of *dire*. Moreover, RWE's text has no punctuation at the end of this line.

132. IT. RWE supplied *it*, which makes good sense; his text does not have an object for *celo*. (T.C. does have an object, in *nol*.) Also, his text has a semi-colon at the end of the line.

133. THY. The text reads *nostra*. RWE either misread the word as *vostra* or emended his text.

134. IMAGINATION makes good sense here, although literally *immagine* = *image*. Indeed, T.C. reads *imaginar* (= *imagination* or *vision*). In the prose it was the *erronea fantasia* which showed him his lady dead (see XXIII, 32).

135. MY DEAD LADY. *my lady dead* would be better. RWE happily disregarded the question mark which his text has at the end of this line.

136. I HAD SEEN. The subject (*io*) of *havea* is not in RWE's text; it is in T.C.

137. METHOUGHT gives a satisfactory meaning; but more exactly, *Vedea che* = *I saw that*. — COVERED. *were covering* would be a little better.

138. AND...LOWLINESS. This line is satisfactory, but a little free; more closely, *And she had with her humility so true*. According to the prose, however, (see XXIII, 34) humility showed in her face. Translating as he did, RWE should have inserted *such* before *true*. His text has *si verace*.

139. WHICH SEEMED TO SAY. *Che pareva che dicesse* = *That it seemed that she was saying*.

141. IN, at first overlooked, was inserted above the line. — SUCH FINISHED HUMILITY. *tanta humiltà formata* = *such humility displayed* (or *imaged*).

142. RWE's text has a colon after *dicea* and a comma at the end of the line. — GENTLE. Perhaps *sweet* would be better here.

143. EVER is satisfactory, but *now* or *henceforth* would be a little better. — DELICATE. *gentle* or *noble* would be better.

144. DWELLEST. *has dwelt* would be better; the tense is perfect. RWE's text has *sè* here for *se'*.

145. DISDAIN. RWE rightly supplied a period here, where his text has no punctuation.

146. SEE is satisfactory, but strictly *Vedi che* = *You see that*. — TO THEE was supplied by RWE unnecessarily. — WITH SUCH DESIRE is good, but literally one reads *so desirous*.

147. IN FAITH is literal but ambiguous; *indeed* or *truly* is the meaning here. — RWE neglected the punctuation of his text here.

148. SINCE is good, but *for* would be a little better. — THE HEART is literal, but here the article = the possessive *my*. — SEEKS is satisfactory, but more strictly, *asks* or *begs*. — RWE's text has a period at the end of this line.

149. EVERY...FULFILLED is literal; but *all mourning* (or *all the sad funeral rites*) *being completed* would be a little clearer. — RWE's text has a colon at the end of this line.

151. OTHER. RWE seems to have misread *alto* (= *high*) as *altro*; but in this case the two words convey the same meaning. — RWE's text has a colon at the end of this line.

153. LADIES was inserted above the line. It was supplied by RWE, but is all right. In the MS, *you*, originally initial in the line, begins with a capital. — I THANK YOU is satisfactory, but *by your kindness* would be better.

## XXIV

1. VAIN IMAGINATION; i.e., *unreal imagination or vision*. See XXIII, note 134.
2. PLACE, FELT. RWE's text does not have *ed* after *parte*.
3. THERE CAME TO ME makes good sense (and T.C. has *mi giunse*), but RWE's text reads *mi vinse* (= *overcame me*): *a vision of love overcame me*. It looks as though he took *vinse* as a form of *venire*.
4. LOVE. The *L* was first written as a small letter, and then changed. The comma following is in pencil. — WHO APPEARED TO COME is free, but conveys the idea fairly well; more closely, *che mi parve vederlo venire* = *for (or so that) meseemed to see him come*.
5. STOOD. Here *was* or *dwelt* would be better for *stava*. — I THOUGHT. More correctly, *it seemed to me*. — SAID. RWE did not translate *lietamente mi* (= *joyfully to me*). — RWE supplied the quotation marks used here and in the next twenty lines.
6. TOOK is literal, but *took possession of* would be a little better. — AND CERTAINLY. The following two clauses are translated well, although literally they would read *and certainly meseemed to have my heart so glad that it did not seem to me that it was my heart*.
8. THROUGH. Here *because of* would be better. — AFTER. RWE should not have supplied the comma following *after*; his text did not have one here, and none is needed.
9. COME is literal, but one might prefer *coming*.
10. WAS . . . WIFE is a possible translation, but *had been formerly the much-beloved lady* seems a little better.
11. MY FIRST is good; but literally, *this my first*. — The name of GUIDO CAVALCANTI is given in a marginal note in RWE's text. A period is good here, although his text has a comma. — THE NAME. RWE's text reads *il nome*, has no *E* here.
12. THROUGH. *because of* would be a little better here. — SOME is written above *others*, which is cancelled — a good revision. But the meaning may be *another*, or *someone*, (*believes*).
13. THE SPRING was supplied by RWE, to translate the name. — HER. The context requires *her*; but RWE's text has *gli*, where we expect *le* (or *l'*).
14. NEAR. *behind* or *after* is the meaning here. (*And behind her, as I was looking, I saw . . .*, or *And looking beyond her, I saw.*) — COME. See note 9, above. — BEATRICE. RWE's text has a comma here, followed by a capital letter. Following his text, he first wrote a comma, then changed it to a period, which is good.
15. CAME. Here *passed* would be a little better. — After ME RWE did not translate *così* (= *thus*). — I THOUGHT. More accurately, *parve* = *it seemed*.
16. THIS. Strictly, *Quella* = *That*. — IS was inserted above the line. RWE's text is corrupt here — has & where è is needed (and T.C. has è). Accepting his text, RWE at first felt that & did not need to be translated (but with or without &, the sentence is unsatisfactory); then he perceived what was needed (or saw another text) and inserted the *is*.
18. ALSO is wrong; *così* = *thus*. — BECAUSE is wrong; *cioè* = *that is*. — VERRA. RWE left the accent off the *a*; his text gives it. He supplied the underlining. — SHE . . . SEE. One should read *she will come first*. RWE seems to have confused *verrà* with *vedrà*. Here, and below, he supplied the parenthesis to translate the Italian words which he wished to keep.
19. ACCORDING TO is wrong; *dopo* = *after*.

20. I...WISH. RWE's text reads *voglio*. — HER NAME. One expects *her first name*; RWE did not translate *primo*. He also neglected the comma which, in his text, follows *nome suo*. — TO SIGNIFY...PRIMAVERA IS. The last part of this sentence is badly confused, and RWE does not write a complete predication. *tanto è à dire quanto primavera* = *it is as much as to say primavera*. Even when translated correctly, however, this clause and the preceding one fail to make sense, because the text is faulty. T.C. reads *tanto è quanto dire primavera verrà* here, and then has three more lines which are not in RWE's text. In RWE's MS there is a caret here, after *is*, and a cross-mark in the margin (both marks in pencil). He seems to have become aware of the omission in his text, possibly by seeing another text.

21. THEN. *also* or *further* would be better for *anco*. — I THOUGHT. RWE's text reads *mi pare* (= *it seems to me*). But the context leads one to expect the past tense (and T.C. has *mi parve*): a few lines above, RWE's text reads *parve che amor...* (cf. line 15). — I SAID...TO MYSELF. Here *mi dicessi altre parole* = *he [Love] said other words to me*. RWE was misled by his text, which reads *dicessi* for *dicesse*. The *-essi* and *-esse* endings are frequently confused in his text (and sometimes in T.C. also), but often RWE gets the right meaning from the context. — OTHER WORDS. RWE's text has *altre parole*; T.C., *dopo, queste parole*.

22. THAT. Following his text, RWE first wrote & here; then he cancelled & and wrote *that* above it. If he had construed & as part of Love's statement, it would have made good sense. — WISHES. Strictly, *might wish*. — SUBTILLY. Sic. See also XXIX (xxx), 14, and XLI (xlii), 16. — THIS. Strictly, *that*.

23. HER was supplied by RWE to make sense out of the sentence — an excellent alteration. The difficulty lies in the punctuation of his text: in this clause of three lines his text has only one comma, and it follows *Beatrice*. With different punctuation the meaning would be clearer: *whoever might wish subtly to consider would call that Beatrice Love*. — THROUGH. Here *because of* would be better. — THE. RWE inadvertently repeated *the* after turning the page.

24. TO is written over *with*, which is cancelled.

26. ALSO. Here *still* would be better. — WOULD ADMIRE. Here *admired* or *gazed upon* would be better. — THAT. More exactly, *this*.

29. AMOROUS SPIRIT is literal, but *spirit of love* would be a little better.

32. BETHINK THEE. At this point RWE did not translate *hor* (= *now*) or *pur* (= *only* or *indeed*).

33. AND AT. *And* is written in the margin, and *at* through a letter or two now illegible (*Is* or *In*?). And at the beginning of *word* is what looks like an *s* which was blotted out while still wet. It appears that RWE first wrote *In* (?) *each s*, and then revised, excellently. — EACH WORD. RWE did not translate *sua* (= *of his*).

35. IN THAT QUARTER. *toward that quarter* or *in that direction* would be a little better.

36. MONA is the spelling of RWE's text.

37. COME is literal, but *coming* would be a little better. — THAT. Strictly, *the*.

39. IT IS. Here RWE was following his text, which wrongly has *Ê* for *E*. — AS IF is wrong; *sì come* = *just as*. — SAID. *ridice* is present tense. (*And just as my memory retells me.*)

41. THIS. *quella* = *that one*. — WHO is not from the text, and not exact; literally, one has *she resembles me so*. — SO was inserted above the line.

## XXV

1. COULD...DOUBT. Although the text is partly to blame, RWE blundered a little here. The sentence is not a condition or a question; in the translation the subject should precede the verb. And one needs to translate *degnà di dichiarli ogni dubitazione* as *worthy of having every doubt cleared up for him*. (One needs to regard *li* as a misprint for *le*, the singular indirect object; for *li* does not make sense. When RWE tried to translate *li*, as *these things*, he did not know what to do with *ogni dubitazione*, and left these words out.) RWE also did not translate & *dubitare potrebbe*, but he scarcely needed to, since it is repetitious. The sentence should begin, *Here a person worthy... might be perplexed, & might be perplexed about that which*.

3. WHICH IN REALITY is a good rendering of *la qual cosa secondo la verità* (= *the which thing, according to the truth*).

4. LOVE IS. Here *Love exists* would be better if *come* (= *as*) is to be translated.

5. AND AS I MAY SAY. This clause should begin a new sentence, or at least be preceded by a semicolon; but RWE's text has only a comma here. Moreover, *che io dica* = *that I speak* (a noun clause is needed, *che* = *that*, and *dica* here means *speak*). — HE. To be consistent, RWE should have written *it* here for *amore*, or *he* and *him* in the preceding clauses.

7. AND. Following the text, RWE first wrote, correctly, *wherefore, since*. But he cancelled that, and inserted *and* above the line. Apparently he made the change in order to try to make a complete sentence. His text is at fault in having a period instead of a comma after *sia solamente corpo* (the period which, in the translation, comes after *locomotive*).

8. CAN BE. More strictly, *is*. And here RWE did not translate *per se* (= *by, or of, itself*). — IF IT APPEAR. There should be no *If* here; *Appare* = *it appears*. This clause, which, with its complement (the next clause), should complete a sentence, in RWE's text begins a new sentence. Hence the confusion.

9. RANK LOVE AS is satisfactory; but *suppose, or assume, love to be* would be more literal. — There should be a period at the end of this clause, but RWE's text has a comma. — IT, THAT HE. Both *it* and *he* refer to *amore*. See note 5, just above. — LAUGHS, &...SPEAKS should be past tense. — A second *anche* (= *also*) was not translated after &, but it is hardly needed.

10. SEEM TO BE was written directly after *are*, which was cancelled. RWE erred, but immediately saw the error and corrected it. The plural verb, however, was based upon a slight emendation (or careless reading?). His text reads *cose* (pl.) *pare* (sg.). — LAUGHTER is good; but more literally, *to be capable of laughter*.

11. SEEMS I MAKE HIM. More closely, *appears that I assume him (it) to be*.

13. SPEAKERS is literal, but here *versifiers* or *rhymers* would be better.

15. AMONG US, I SAY. In RWE's text the phrase *tra noi dico* is in parentheses, and has no other punctuation before or after it. Hence the sentence structure is not clear. — THAT HAPPENED WHICH. *avvegna forse che* = *although perhaps*. RWE wrongly translated *avvegna...che* and did not translate *forse*. It should be noted, however, that in his text there is a comma between *avvegna forse* and *che*, which fact doubtless helped confuse him. — HAPPENED. The verb needs a subject, *it*.

16. THAT AS. RWE's text has *che si come* here. — After GREECE a comma is needed, and the text has one after *Grecia*.

17. After THINGS a semicolon or period would be better, but RWE's text has only a comma at this point. — THOSE. More strictly, *these*.

18. APPEARED. RWE's text does not have *prima* (= *first*) here. — WHO SPEAK RHYME. In the MS *who* was inadvertently written twice. But here *che* = *chè* (= *for*); *dire* is the infinitive, here meaning *to compose*; and *per rima* = *in rhyme*. Also, RWE wrongly ignored the comma which in his text precedes *che*. — The semicolon after *vernacular* is a mistake; RWE should have kept the comma of his text, or used no punctuation, here. — SO MUCH IS. But *tanto e quanto* = *is as much as, is equivalent to, is the same thing as*.

19. TO BE SAID OF VERSES. But *dire* is the present infinitive, and here means *to write* or *compose*. And *per versi* = *in verses, in meter*. So *dire per versi* = *to compose verses*. — IF WITH ANY ADEQUATENESS. But *secondo alcuna porporzione* = *with a certain difference, or more or less*. RWE substituted parenthesis marks for the commas of his text; but he erred in ignoring the comma after *porporzione* and in not closing the parenthesis after *adequateness*. — & MARK. & *segno* = *and proof*, and needs to be taken with what follows rather than what precedes. RWE's text would have been clearer if it had had a period instead of a comma before &, and no comma after *segno*.

20. THERE IS TOO LITTLE TIME. But *sia piccolo tempo* = *it is a short time*. The semicolon after *time* is a mistake; the text has a comma, which is satisfactory. — AND IF is a correct translation of the text, but the text is corrupt here, having & *se* where it should have è *che se* (= *is that if*). This textual fault probably caused some of RWE's confusion in this passage. — REGARD is good. RWE's text has *guardare*.

21. LANGUAGE D'OC. The text reads *lingua doco*, which RWE translated into English and French. — OR is satisfactory, but the text reads &. — THE NORTHERN FRENCH (LANGUAGE D'OUI). RWE's text here reads *in lingua di sì* (= *in Italian*). He was reading inattentively here (perhaps he expected *d'oui* to contrast with *d'oco*, and unconsciously read what he expected to find); or thought that *sì* was an error for *oui*, or that *sì* stood for *oui*.

22. THESE THINGS is not exact; *cose dette* = *things composed, i.e., poems*. — FIVE HUNDRED. But *centocinquanta* = *one hundred and fifty*. Except for the errors just pointed out, the clause was translated too literally for clarity; the meaning is *we do not find poems earlier than 150 years before our time*, as the marginal comment printed in his text should have made clear: "Cento cinquanta anni innāzi a Dante cominciò il farsi in rima."

23. CONSPICUOUS. But *grossi* = *rude, illiterate*. — OF KNOWLEDGE AND POETRY is inaccurate; *di saper' dire* = *of knowing how to write poetry*.

24. IS is just what is needed here, but RWE's text has &. It seems that RWE sensed that & (= *e*) was an error for è, and emended his text. — WERE. RWE did not translate *quasi* = *almost*. — WRITERS, which is excellent, was supplied by RWE. The parenthesis marks are his, too. His text has only *i primi*, without *che dissero*. — IN ... OUI. Again, the text reads *in lingua di sì*. See note 21, above.

25. SPEAK. Again, *dire* = *write, or compose*.

26. DID SO is satisfactory; but strictly, *si mosse* = *was moved [to do so]*. — HIS MISTRESS. Perhaps *a lady* would be better for *donna*. And it would be a little better to keep closer to the word order and construction of the original — *to make his words understood by (or intelligible to) a lady*; then the reference of the following pronoun would be clearer.

27. TO WHOM ... INTELLIGIBLE is satisfactory; but more exactly, *for whom it was difficult to understand Latin verses*.



28. RHYME...SUBJECTS. RWE first wrote, incorrectly, *remain above other subject than a*. Then he stopped and revised: *rhyme* was written through *re-*; and *on* was written above *main above*, which words were cancelled. After *other*, the word *subject* was cancelled; *matory* was added to *a*; and RWE continued from this point. The revised reading is good, but *the subject of love* would be a little better than *amatory subjects*; a close rendering would be *rhyme upon [any] other theme than [that] of love*. — THAT is satisfactory; but perhaps *such* would be a little better.

29. SPEAKING — i.e., *writing*. And so, just below, *to speak = to write or for treating*; and *speakers = writers or composers*; and so forth. — FIRST USED is good; but literally, *in the beginning invented*.

30. MAY BE. Here *sia = is*. See *are* just below.

32. THAT THEY...SPEAKERS is good, although literally one has *that greater license...should be granted to them than to....*

34. TROPE. Literally, *coloring*. — TO was inadvertently written twice in the MS.

35. FIND. Literally, *see*.

36. OR. RWE's text reads *ò*. — RWE's text has a comma after *insieme (= together)*, and it is better to keep it.

37. TRUE,...NOT TRUE is literal, but *real,...not real* would be better here. — HAVE is good; but more closely, *that they have*. — SPOKEN. Here *said* would be better. — CANNOT SPEAK is wrong; *non sono che parlano = are not (or do not exist) that they speak*.

38. SUBSTANCES is good, although RWE's text has the singular, *sustanza*.

40. WITHOUT REASON. RWE did not translate *alcuna (= some)*. — MIGHT BE EXPRESSED. After *which* RWE first wrote *it may be possible to open*; then he cancelled these words and wrote above them *might be expressed*. He did not translate *poscia (= afterwards)*, and at first translated *d'aprire* too literally (here it means *to explain*). The revision is satisfactory.

41. After MANNER RWE did not translate *come detto è (= as has been said)*, but the phrase is hardly needed. — BY. Here *in* or *from* would be better. And several lines below, *per* is three times translated as *in*.

43. AS. RWE's text has *come* here. — OF THE AENEID. Here RWE's text has *della Eneide*; and a few lines below, *delle Eneida*.

44. AEOLE. The final letter of *AEole* was written over and blurred; so RWE rewrote the word above the line. He probably first wrote *AEolo*, for his text has *Eolo*. — NAMQUE. The text has *namq.*, which RWE completed, followed by a semicolon, which RWE rightly omitted. — After &c his text has a period.

45. After REPLIED RWE did not translate *gli*; we expect *le (= to her)*. And his text does not have *quivi* here, or before the next two quotations.

46f. TUUS... / ...EST. RWE corrected the faulty punctuation of his text here, adding a comma after *regina*, deleting a colon after *optes*, and adding a semicolon after *labor*. — JUSSA is a correction too. His text has *vissa*, which he first copied, and then corrected. — He neglected to copy the period after *est*. — He was, no doubt, well acquainted with the *Aeneid*.

48. THE is good; but literally, *this*. — AN is good; but literally, *la = the*; and so twice more in the next sentence. — INANIMATE THING is excellent for *cosa che non è animata*. — ANIMATED. Here, and also a few lines below, *animate* would be better.

49. SECOND. RWE's text has *secondo* here. — RWE changed the period which his text has after *Eneida*.

50. DARDANIDAE. RWE copied *Dardanide* from his text, then changed the *e* to *ae*. He neglected the period after *duri*.

52. RWE rightly deleted the colon which his text has after *debes*.

54. AS OUT OF THE MIDST. RWE's text here reads *quasi medio* (= *as* [an] interpreter?); T.C. has *quasi recitando lo modo*.

55. HOMER. RWE did not translate *buono* ("the good Homer"). — IN. RWE's text does not have *quivi* here. — ARS POETICA. RWE's text reads *Poetica*.

58. THE REMEDY OF LOVE. RWE's text reads *Rimedio d'Amore*, and does not have *Libro di* and *quivi*. RWE rightly changed the period which his text has after *Amore*.

60. AND... MANIFEST. More exactly, *And by this it can be clear*. — HESITATES AT. *is perplexed* (or *is in doubt*) *in*, or *finds a difficulty in*, would be better. — THIS was written through *my*, and *my* was written again after *this*. RWE at first overlooked *questo*, but immediately corrected himself.

61. PROVIDED THAT. *accìò che* = *in order that*. RWE first wrote *provided he do not*, then cancelled *he do not* before writing further — a good revision, as far as it went.

62. SPEAK. RWE's text has *parlano* (present tense). — THUS was written through *with*, then *without* was written after *thus*. At first RWE overlooked *così*, but he made the correction before writing the next word.

63. RHYMERS, which is correct (literally, *those who rhyme*), was written above some cancelled word (*moderns?*). It looks as though RWE at first thought *rimano* meant *remain*. — OF. Here *for* would be better.

64. THAT, correct for *quello*, was written above *those things*, which was cancelled. — RWE wrote a period after *say* (his text has a comma, which is better), but began the next word with a small letter. — WOULD ACCRUE is satisfactory; but more exactly, *it would be*.

65. RHYME, the translation we need, RWE arrived at, in spite of a faulty text, which reads here *rimanesse* (the past subjunctive of *rimanere*), instead of *rimasse*. RWE saw the error, and above *rhyme* interlined *rimanesse*, and after that, in brackets, *qu. rimaresse* (RWE's mistake for *rimasse*). He seems not to have known the verb forms perfectly. — OR RHETORICAL FIGURE. After *or* RWE first wrote *figure*. For a moment he had not noticed the adjective, which in the Italian follows the noun. But straightway he saw his error, cancelled *figure*, and wrote *rhetorical figure* directly after the cancelled word. But *rhetorical coloring* would be better. — &, BEING. RWE's text does not have *poscia* here.

67. IN A GUISE THAT. *so that* or *in such a way that* would be a little better. — After MEANING, RWE rightly changed the comma of his text (which was followed by a capital *E*) to a period.

68. KNEW. *sapemo* is present tense, but one might easily confuse it with *sapemmo*. — THOSE. For *quelli* (= *those*, i.e., vernacular poets) RWE first wrote *those things*, then immediately cancelled *things* and wrote *persons* after it — a good revision, although *those* alone is sufficient. However, he ignored *di* here; the idea is, *know about those*, or *know many of those, who*.... — RHYMED. *rimano* is present tense.

## XXVI

1. THAT. Strictly, *This*. — WE HAVE is a little free, but good.

2. SO GREAT GRACE OF is literal, but one might prefer *such great favor among*.

3. MISERABLE. But *mirabile* = *marvelous, wonderful*, as RWE certainly must have known, from his Latin.

4. HONOUR. Here *modesty* would be better.



6. RWE's omission of the period after *salute* seems to be due to lack of attention. His text has a period, and he begins the next word with a capital. — WITNESSES is satisfactory; but more exactly, *as experienced* [persons], or *as having experienced* [it], or *as from experience*. — after TESTIFY RWE did not translate *mi* (= *for me*). — TO WHAT WAS INCREDIBLE is not the meaning; *à chi nol credesse* = *to whoever might not believe it*. — RWE did well to change the comma of his text to a period and begin a new sentence with *She* (< *ella*).

7. NO is written through two or three illegible letters that were smeared as soon as written.

8. OR. RWE's text reads *o*. RWE first wrote & (presumably before noting carefully what was in his text), then wrote *or* through the &. — RWE rightly put a period after *heard*. His text has a comma, but begins the next word with a capital.

9. The quotation marks in this sentence and the next were added by RWE. — LIKE. Here RWE's text has *simile à*.

10. OTHERS. RWE did not translate *Et*, but *And* is not important here. — &, although not literal, is good; but *che* does not need to be translated.

12. CHARMS. RWE first wrote *of all pleasures*, which is literal; then with pencil he cancelled (or underlined?) *all pleasures*, wrote *charms joys* above the marked words, and drew a circle around *charms*, which is good, to indicate, presumably, his preference. — THOSE SAW. RWE inadvertently did not translate *che* (= *who*). One should have *those who saw* (or *looked at*).

13. AN EXCELLENT BEAUTY is all right for RWE's text, which reads *una bellezza honesta*, although a *joy pure (and sweet, such that...)* seems preferable. RWE's word order here and in the next phrase may be explained by the fact that in his text & *soave tanto* is enclosed in commas. — EXPRESS. RWE did not translate the *ri* of *ridire* or the object, *la* (= *it*); *express it afterwards* would be better.

14. COULD. RWE's text has an extra *non* here which he rightly ignored (*ne alcuno... non potesse*). — WHO AT FIRST...SIGHS. Presumably RWE meant to write *who was at first...*, which would be fairly satisfactory. More exactly, *but that at first he was constrained to sigh*.

15. WELL. *marvelously* would be better. RWE's text has *mirabilmente* & here, as well as *virtuosamente*.

16. VIRTUOUSLY, i.e., *by means of her power*. — THUS. But *accìò* = *on this*.

17. PEN. Here *stile* may mean *pen*, or *style* or *manner*, or both. With *style* or *manner* one would use *of*. — GIVE TO UNDERSTAND is perfectly literal, but *declare* or *explain* would be better. And the *di* of *delle*, which RWE did not translate, means *some of*.

18. WORKS. *effects* or *influences* would be better here.

19. SUCH AS is all right; but literally, *those who*. — WITH EYES. RWE's text here reads *visibilmente*. — MIGHT KNOW. RWE's text has *sapessino* here.

20. I COULD. RWE's text has *posso*, first person, but present tense. — BY WORDS. RWE's text has *per le parole*. — & is in RWE's text.

21. GRACIOUS was written, in pencil, above *honest*, which was cancelled with pencil.

25. GOES ON. *goes her way*, *goes along*, or simply *goes* would be better for *s'en vâ*.

27. SEEMS was written through *appears*.

29. PLEASING. Strictly, *so pleasing*; RWE overlooked *si*.

30. THAT SHE was written above *Which*, which was cancelled. The revision

is in pencil, and is an excellent one. — SENDS is satisfactory; but strictly, *dà* = *gives*.

31. WHICH...IT. RWE first wrote *None can hear her with approving her* (he probably meant to write *without* instead of *with*). Then he added *Which* in the left margin, left *None* with a capital *n*, cancelled the last five words, and interlined the rest of his revised reading. The revision is good, although *Such that he cannot understand it who does not experience it* would be a little better. The revision is in pencil.

32. LIPS. But *la labbia* = *countenance*.

33. SOFT. Here *sweet*, *pleasant*, or *gentle* would be better. — RWE did not translate the & which is in his text between *soave* and *pien*, but to do so was unnecessary.

(xxvii)

36. MANY. Here *many ladies* would be better; since *molte* is feminine, *ladies* is understood.

37. AND. More strictly, *Wherefore*. — SUCH AS is good; but more literally, *whoever*.

39. THIS SONNET. RWE's text does not have *altro* here.

41. At the end of the second, sixth, eighth, and eleventh lines of this sonnet, where his text uses a colon, semicolon, period, and colon, RWE neglects to use any punctuation.

43. HER. RWE first wrote *his*, then changed *his* to *her*. It was good to supply an adjective here; but the first interpretation probably was the better, although the second is possible. *Di bella grazia* probably means *for his* (God's) *fair grace*; or *for this* (or *such*) *fair grace*; or *for their fair grace* (i.e., the favor granted to them, the privilege of accompanying her).

45. FROM IT. *no envy of it* would be better.

47. WITH...FAITH. RWE supplied *the*; there is no *la* in the text here. His translation of this line is possible, and may have been suggested by the punctuation in his text (one comma in the line, after *amore*); but some would prefer to take the three *dì's* as parallel: *clothed/In gentleness, in love, and in faith*.

48. THE follows *Her*, which was cancelled. RWE started to write *Her sight*.

49. PLEASING. RWE did not translate *parer* (= *to seem*): *And not only makes her seem pleasing*.

53. WITHOUT SIGHING is excellent, better than a strictly literal rendering.

XXVII (xxviii)

1. LADY IN THE is all right; but RWE did not translate *cioè*; and strictly, *questi* = *these*. More closely: *lady, that is in these*.....

2. CONSIDERING is satisfactory; but literally, *seeing in my thought*.

3. WROUGHT. Here *she* needs to be supplied as the subject of *wrought*. — After *in me* RWE's text has a comma.

4. THE TRUTH was wrongly added; there is nothing in the text for it. But in RWE's text *haver'* is split (without a hyphen) at the end of a line so as to read *ha ver'*; this fact may account for the translation, although *ha* does not give *I had*, or *ver'*, *the truth*. — DEFECTIVELY. Here *inadequately* would be a little better. — ADD is not exact for *dire*; he purposed *to say words*, i.e., write poetry or a poem.

5. SAY. Perhaps *tell* would be a little better here. And at this point a whole clause which appears in T.C. (*come...operazione, e*) is not in RWE's text. — RWE neglected to punctuate before & *not thinking*...; his text has a comma.

6. THIS. RWE's text has *qsta*, where T.C. has *allora una*. — CANZONE here and in XXXII, 1, was certainly capitalized in the MS, but probably unintentionally (see notes XIX, 67, and XXIII, 69).

7. SO LONG HAS. RWE first mistranslated *Si* as *If*, and wrote *If Love has held me long*; but he cancelled *If*, wrote *So* in the left margin, cancelled *has* and *long*, and wrote *long has* above the line, after *So*. The revision was good.

9. IT. RWE's text reads 'l, which might be for *egli* (= *he*), and stand for *amore*; or be for *ella* (= *it*), and stand for *lordship*. The two meanings amount to about the same thing, but the former interpretation seems preferable. — STRONG IN ME. Here *severe* (or *hard*) *to me* would be better for *m'...forte*.

10. IT. The subject has to be supplied; *he* seems preferable. See the preceding note. — SWEET was written, in pencil, above *soft*, which was not cancelled. — AT. *in* would be better.

11. HIS...ME. *his* is an insertion written above the line; and *seizes me* is a revision inserted above the line, after the last two or three words of the line had been cancelled so as to be illegible and had been revised, and after the first revision had been cancelled completely out. But still the latter two-thirds of the line is incorrect; the meaning is *Therefore, when he so takes away my strength*.

12. SEEMS THE. More strictly, *che* (= *that*) should be translated: *seems that the*. Moreover, *gli* (= *the*) = *my* here.

14. GROWS PALE. Strictly, *grows pale thereat*; RWE did not translate *ne*.

15. VIRTUE. Here, again, *vertute* = *power*. RWE's line is literal, but *Then love takes so much power over me* would be a little clearer.

18. FAVOR. RWE first wrote *health*; then, with pencil, he cancelled that and wrote *favor* above it. Here *salvation*, *well-being*, or *strength* seems to be the meaning.

19. HAPPENS. Strictly, *happens to me*.

20. SO HUMBLE IS SHE. But *si è cosa humil* = *it is so humble a thing*. The reference is to *Questo* (= *This*), in the preceding line. — YOU WOULD... is fairly satisfactory; but more strictly, *that one does not believe it, or it is not believed*.

## XXVIII (xxix)

1. HOW.... After the poem "So long has Love held me" RWE indicated an insertion by the signs >\*, written in pencil; and at the bottom of the page he added, in pencil, "\*How is the populous city become solitary/and she is a widow who was queen of nations." This is a translation of a quotation in Latin from the Lamentations of Jeremiah, which is not in RWE's text (in T.C. the quotation is at the beginning of the paragraph following the poem). RWE must have seen another text before making the insertion. And the way the insertion is squeezed in at the bottom of the page shows that it was added after the other lines on the page had been written. — POPULOUS CITY. RWE first wrote *city*, then cancelled it and immediately after it wrote *populous city*.

2. PREPARATION is satisfactory; but *intention*, *design*, or *purpose* would be a little closer for *proponimento*. — CANZONE. The *c* was written through an *s*. RWE started to write *sonnet*.

3. HAD COMPLETED. Strictly, *had completed of it*. RWE did not translate *n'*.

4. TO GLORIFY. Here *à gloriare* = *to be glorified, to live in glory*. — THE QUEEN,... MARY. RWE first wrote *the blessed Queen*, then cancelled *blessed* and placed it two words later. His text reads *quella Reina benedetta Maria* (does not

have *virgo*, as does T.C.), which might be taken as *that blessed Queen, Mary*, or *that Queen, the blessed Mary*.

5. HIMSELF was wrongly supplied by RWE. — ALWAYS. There is nothing in the text to give *always*, but the idea is not out of harmony with the context.

6. THIS BEATRICE. RWE's text does not have *beata* here. — IT MIGHT BE GRATEFUL. RWE did not translate *forse* (= *perhaps*) here, but he scarcely needed to with *might be*. And he first wrote *it might please*, then wrote *be* through *please*, which was rubbed or blotted before the ink dried, and went on to write *grateful*. More accurately, *it would perhaps be pleasing*.

7. HERE will do; but strictly, *al presente* = *at present, in the present time*.

8. IT. RWE properly supplied *it* (his text does not have *ne* here), but *of it* would be better. — FIRST. RWE's text has *la prima*; T.C., *la prima è* (= *the first is*). — SUCH is good, although strictly *ciò* = *that* or *this*. — THE PRESENT ARGUMENT is satisfactory, but *part of the present subject* (or *design*) would be a little better.

9. BOOK is satisfactory; but strictly, *little book*.

10. SECONDLY is all right, and parallel to *first*; but literally, *the second is*. Here RWE's text has *è*. See note 8, above. — TONGUE is literal, but *language*, or *command of language*, would be a little better here.

11. TREAT (which is correct) was written above another word (*touch?*) which was cancelled. — THAT. Literally, *di ciò* = *of that, of it, or thereof*. — AS . . . TREATED is good; but more closely, *as would be fitting*. — THIRDLY. Literally, *the third is*. Moreover, RWE wrote *thirdly* with a capital *t*. In beginning the new page he seems to have forgotten that he had just used a semicolon.

12. BOTH . . . SECOND is not exact; RWE did not translate *che fosse*, and added *both*. More closely, *that [both] the first and second were*; or literally, *that the one and the other were*.

13. WHICH . . . BE is excellent, though not literal. More closely, *because in treating that, it would be necessary for me to be*.

14. IN WHATSOEVER PERSON. Strictly, *in whoever does it*. RWE did not translate *il fa* (T.C., *lo fa*), but he hardly needed to.

16. RWE did well in beginning a new sentence with *Nevertheless*. His text has a comma, and begins *tuttavia* with a small letter. — SEVERAL. More exactly, *many*.

17. WAS. But *sia* = *it may be, or is*.

18. MUCH REASON. RWE's text has no noun after *molto*; so he supplied one (*ragione*) from the preceding clause. But after *molto* we expect a masculine noun. T.C. has *molto luogo* (= *much place*), and *luogo* is the logical word, to balance *ha preso luogo* (translated by RWE as *has occurred*), in the third clause above. — MAY BEHOVE. RWE's text reads *converriesi*; so we need *it would behoove* or *it would be fitting*. T.C. has *convenesi*, pres. indic.

19. AS FAR AS. But here *accioche* = *because, inasmuch as*. — BELONGS. But *pare . . . convenirsi* = *it seems to be fitting*.

21. SOME, which is correct, was written above *the*, which was cancelled. — WHY. For *ne . . . perche* RWE first wrote *of it since*, then cancelled all this and wrote *why* above *since*. The revision is excellent.

#### XXIX (xxx)

1. After I SAY THAT, RWE, following the word order of the original, first wrote *according to the*, then stopped, cancelled these words, and proceeded in a different way. — HER SOUL. RWE's text does not have *nobilissima* here. — TIME-MEASURE. RWE first wrote *measure*, then inserted *time-* above the line.

This meaning is correct; here *l'usanza* (= *custom*) means *the way of reckoning time*.

2. ITALY. RWE's text reads *Italia* here.

4. TISMIN. RWE's text reads *Tismin*. His text has a comma after *Tismin*, and, just above, after *anno* (= *year*).

5. OF OUR. In beginning the next page RWE repeated *of our*.

6. IN THAT YEAR. More exactly, *of the years*; the phrase *of the years of the Lord* is parallel to *of our era*.

7. OF THE WORLD. More exactly, *in this world*; and the phrase would be better translated a few words later, after *she was placed*.

8. SHE...CHRISTIANS. The word order of the text would give *she was of [the] Christians of the thirteenth century*.

8f. AND was supplied by RWE. His text has a comma, not a period, here, and also lacks several words: *Perchè questo numero fosse in tanto amico* (= *Why this number was so friendly*). — OF IT. When accompanied by the words missing from RWE's text, *di lei* = *to her*. RWE tried to make sense out of a fragment of a sentence.

10. THE FAITH OF ASTROLOGY. Again RWE tried to make sense out of a bad text, which reads here: *comunione Astrologia* (the first word means *participation, communion, or community of property*; the second, *astrology*). T.C. has *comune oppinione astrologa* (= *common astrological opinion*).

11. THESE. Literally, *li detti* = *the said*.

12. THEIR UNITED HABITUDE. But the meaning is *their relation together*, i.e., *the relation they have to one another, or their respective positions*.

13. IN HER NATIVITY. Although *in her generation* would be literal, *at [the time of] her generation, or nativity*, would be better here. — WENT PERFECTLY TOGETHER is satisfactory; but *were in most perfect relation to each other* would be better.

14. THINKING. After *pensando*, RWE's text does not have an *e* (= *and*).

15. INEFFABLE. RWE's text has *ineffabile* here.

16. & THAT I MEAN THUS. Here RWE followed the word order of the original, but the result was awkward and unclear; *ciò* is the object of *intendo*, and the meaning is *I mean it thus, or I understand that in this way*.

17. THE NUMBER THREE.... RWE's text begins a new paragraph here. — ANY. RWE's text does not have *altro* (= *other*) here.

18. MULTIPLIED. RWE's text has *multiplicato* here.

19. MAKE was a revision; *ke* was written heavily through *kes*. — THE (FACTOR OR) MAKER. RWE supplied the parenthesis to make clear the double meaning of *l'fattore*.

20. MIRACLES. RWE did not translate *per se medesimo* (= *by himself*).

21. RWE's text has a comma after *Spirito Santo*. — ONE. The sentence is not complete; but RWE's text has a period here.

23. RWE's text has a comma after *radice* (= *ROOT*). — THAT WONDERFUL. Strictly, *the wonderful*.

24. A was inserted above the line. — THIS WOULD APPEAR IN is not satisfactory; the meaning is *there might be seen in that a more subtle reason*.

25. SEE. RWE did not translate *ne* (= *in it*).

### XXX (xxx)

1. THIS...LADY. RWE's text has *la gentilissima donna* here. — THIS CITY is exact; RWE's text has *questa città*.

2. A WIDOW is satisfactory, but RWE supplied *a*; it seems better to take *vedova* as an adjective (= *widowed, abandoned*). — & was supplied by RWE, without need. His text has a comma here.

3. ALSO. Here *still* would be better.

4. ESTATE. After *condizione* there are in T.C. about four lines (*pigliando ... vene*) which are not in RWE's text. — SHOULD BLAME is satisfactory; but strictly, *should wish to blame*. — After ME RWE did not translate *di ciò* (= *for this*), but he hardly needed to.

5. WHAT I HERE QUOTE was written above three cancelled words, which are now illegible (*to some allies?*). The revision is a little free: strictly, *à quelle allegate* = (*after*) *those quoted*. The pronoun *quelle* = *those* [words]; there is no word in the text for *here*; and *allegate* is a participle, not first person, present tense. But RWE translated *allegate* correctly in the next sentence. And the freedom he took in his revision here must have been due, at least partly, to the fact that the reference of "those [words] cited" is to *Quomodo ... civitas*, words that do not appear in his text (they are in T.C., in the passage mentioned in note 4, just above).

6. After MYSELF RWE did not translate *ne* (= *for it*), but he did not need to. — NOT. Here RWE followed the Italian word order too closely; the *not* should modify *to write*.

7. PEOPLE follows the word *common*, which RWE cancelled. But here *per volgare* = *in the vernacular*. In the next sentence RWE translated the word *volgare* correctly.

9. AND. Before & RWE's text has a comma. — THE was supplied; *a* would be better.

10. I WRITE. RWE's text does not have *ciò* (= *this*), object of *scrivo*. — SINCE is wrong. Here *che* = *that*. — WROTE is wrong; *scrivessi* = *I should write*.

### XXXI (xxxii)

2. RELIEVE was written above *stifle*, which was cancelled — a good revision.

3. After *parole dolorose* (= *sad words*) RWE's text has a comma. — THEN. *therefore* would be better. — CONVERSED. *I should* (or *might*) *discourse* (or *tell*) would be better.

4. MY GRIEF FOR WHOM. RWE first wrote here *through whom so much grief*, then cancelled *through* and *so much grief*, and inserted *my grief for* above the line, before *whom*. The first draft is literal, the second fails to translate *tanto* and supplies *my*; but either is good.

5. & I BEGUN. In RWE's text, & *cominciai* are the final words before the *canzone*.

6. EYES. *The* (or *My*) *eyes* would be a little better. — FOR PITY AT HEART (i.e., *through heartfelt pity*) will do; but the meaning seems rather to be *for pity of my heart*, or *with pity for my heart*.

8. VANQUISHED is good; but more strictly, *as vanquished now*.

11. At the end of this line RWE neglected to translate *trahendo guai* (= *uttering lamentations*) as well as to use punctuation (his text has a colon).

13f. At the end of both lines RWE's text has punctuation, but it has none after *Donne gentili* (= *Gentle ladies*).

15. I WILL. RWE's text reads *vò*, which he rightly took as *vo'*, for *voglio*.

16. THAN. *Except* would be better for *Se non*. — IS A LADY is too free; more strictly, *is* (or *may be*) *in* [a] *lady*. At the end of this line RWE's text has a colon.

17f. AND.../ THAT. Here *poi/Che* may mean *then...That* (especially since in RWE's text there is a comma after *poi*), although *since* would seem to be better. (And if one writes *since*, then he should write *tell* instead of *say*.) Also, RWE followed the Italian word order too closely here: *weeping* was meant to modify *I*. Moreover, since the poet had wept until he could shed no tears, perhaps *lamenting* would be better than *weeping*. Hence, *And weeping I will then say of her/ That*, or *And lamenting I will tell of her,/ Since*.

21. REALMS. Strictly, *reame* is singular (*Into the realm*).

22. STANDS. Here *dwells* or *abides* would be better.

23. HAS...RAPT is satisfactory, but strictly, the tense is preterit, *took*, or *did take*, *away*. And the word order in this line is not quite natural; *Not the quality of cold did take her there* would be a little better.

24. HAS RAPT. Strictly, *face* is present tense (*as it does others*, or *takes away others*).

25. After IT WAS, RWE did not translate *sola* (= *only*).

26. WHICH SHINING FROM is inexact, or somewhat free, although the meaning is fairly satisfactory; *luce* is not a participle. *Che luce de* could mean *Which shines from*, but then there would be difficulty in completing the sentence (which difficulty doubtless explains RWE's use of a participle). RWE's text is partly to blame for the error: *Che* needs an accent. *Chè luce de* = *For light of*. Then, with the right translation, the semicolon after *benignitate*, at the end of the preceding line in the text, is needed.

27. PASSED is literal; but here the meaning is *passed through*, *shone through*.

30. SUMMON was written over *call*, which was cancelled. — SO MUCH HEALTH is literal, but *such great salvation*, or *perfection*, would be better.

31. MADE. RWE neglected to write down the subject, *he* or *God*.

33. BEING is good here for *cosa* (= *thing*).

34f. PARTED...SOUL. In these two lines RWE followed the word order of the Italian closely; *the gentle soul full of grace departed...* would be more natural in English. Of course, RWE was translating a poem, and apparently was trying to render it, approximately at least, line by line.

36. MOUNTED is wrong, although it gives a fairly satisfactory meaning; *essi* = *is*. — INTO. *in a worthy place* would be better after *is*.

39. COULD. But *può* = *can* (present indicative).

41. CAN needs the subject *it* expressed.

42. SUCH...HER is inexact, or a little free, but satisfactory in meaning. More closely, *And therefore no desire to weep comes to it*. RWE's text has *voglià* in this line.

43. SOBS OF GRIEF. In this line RWE's text reads *doglia* (= *grief*). He rightly connected *doglia* with *Di sospirare* (= *grief of sighing*) to get *sobs of grief*. Except for an error in tense he handled this line and the next three lines rather well, though a little freely. More closely, the lines should read *But sadness and grief of (or to the extent of) sighing and of dying of weeping comes [to him] who sees in his thought sometime what she was..., and despoils his life (or soul) of every consolation*.

46. SAW. But *vede* is present tense.

47. TAKEN. RWE did not translate *n'* (= *from us*).

49. THE DEEP MIND. *my heavy memory* would be better.

50. THAT WHICH. Here *quella che* = *the one who*, or *her who*. — CUT. *broken* or *cleft* would be better.

52. COMES. *There comes* would be better.



54. WHEN. RWE's text does not have *E* (= *And*) before *Quando*. — THOUGHT, which is satisfactory, was written over *image*, which was cancelled; more strictly, *imagination* or *vision*. — OF HER was supplied by RWE, but is satisfactory. — He did not translate *mi* (= *for me*) or *ben* (= *well*), but the omissions are not serious.

55. PAIN. RWE did not translate *tanta* (= *such great*).

56. RECOVER MYSELF. RWE first wrote *regain myself*, then cancelled *gain* and wrote *cover* above it. Although *recover* (i.e., *come to*) *myself* is possible here, the meaning seems rather to be *tremble*.

58. THE COMPANY. Simply *company* or *people* would be better here.

60. TOO. But *hor* = *now* or *indeed*.

62. WITH ... SIGHING. RWE first wrote *To weep & to sigh*, then cancelled the *to's* and added *with* and *ing* to each infinitive. His translation of this line and the next is satisfactory, but free: more exactly, *Weeping with grief and sighing with anguish lay waste my heart*....

63. MY HEART PINES AWAY is satisfactory; but *il core* is the object of *strugge*. — I AM is satisfactory; but strictly, *mi trovo* = *I find myself*; moreover, RWE did not translate *sol* (= *alone*).

64. IT WEARIES. But *increscerebbe* is present conditional, and here means *it would grieve*. — SEES. RWE's text has *'l vedesse* (= *saw it or should see it*).

65. AND ... SINCE. In this line RWE followed the Italian word order.

67. NO TONGUE CAN TELL is satisfactory; but literally, *There is no tongue that would know how to tell it*.

68. YET. Here *però* = *therefore*. — IT was supplied unnecessarily; *though I wished* (which is literal) is sufficient. If anything is to be supplied, it should be *to do so*, or simply *to*.

69. KNOW. RWE did not translate *ben* (= *well*), which in his text follows *saprei*.

70. HAS ... AFFLICTED. The verb is present tense (*so afflicts me*).

71. AND IT IS is good; but literally, *Which is*. — INJURED was written after a cancelled word (*affrightened?*), but *abased* or *downcast* would be better.

73. SEEING MY FAINTING is rather free; more closely, [*upon*] *seeing my face grown faint* (or *pale*).

74. BE ... MAY is wrong; correctly, *what I may be*. — SEES was written twice in the MS.

75. After AND RWE did not translate *ne* (= *of it, thereof*). — At the end of this line RWE's text has no punctuation.

76. PIOUS. Here *piteous* would be better.

81. & is idiomatic English (*Go and abide*), although literally *a* = *to*. — STAND. Here *dwelt*, or *abide*, would be better. — RWE's text has a period at the end of this line; but whereas in T.C. the canzone ends at this point, in his text it has three more lines, which were not clear to him because of inadequate punctuation. In trying to make sense of the passage, he ignored the period. The three lines are as follows:

Di Beatrice piu che l'altre belle,  
Nè ita à piè d'Iddio immantenente,  
E ha lasciato Amor meco dolente.

Punctuated as a sentence, these lines seemed to have no subject; so RWE construed them as a continuation of the preceding sentence, repeated the idea of *sconsolata* in *Sad* (which he supplied), and interpreted *Di* as *that*. But the three lines should be kept as a separate and complete sentence; and *Di* should be



taken as *Di'* (= *Say*), and the rest of the three lines should be regarded as a direct quotation:

Say: "Beatrice, more than the other beautiful ladies...."

82. ALL is wrong; *l'altre* = *the other*. — BEAUTIFUL. *belle* = *beautiful* [ones], and does not modify *Beatrice*.

83. IS GONE. RWE correctly took *N'è ita* as *N'è ita* (= *has gone away*). — At the end of this line RWE did not translate *immantenente* (= *straightway, at once*).

84. WITH, which is correct, was written above *and*, which was cancelled. — Cf., above, lines 12-14 of this canzone.

### XXXII (xxxiii)

1. ONE was written directly after *it*, which was cancelled — a good revision. — IN. *according to* would be a little better.

2. FRIENDLY is possible, but *a friend* seems better here. — NEXT TO is satisfactory; but more literally, *immediately after*.

3. THAT BEAUTIFUL PERSON. Here RWE's text reads *questa leggiadra* (= *this beautiful, or joyful, [lady]*). — THAN HE gives the correct idea, but RWE's text reads *gli* (= *to him*). T.C. has *l'* (= *to her*).

4. WHEN. More strictly, *after*. — THAT was inadvertently written both at the bottom of page 29c and at the top of 29d. — SAY TO HIM. Here *gli...dire* = *write for him*.

5. WAS DEAD. *had died* would be better. — HE was written through *I* — a good revision. — FEIGNED. *dissembled* would be a better word. — APPEARED. More strictly, *might appear or would appear*.

6. WAS CERTAINLY DEAD. *had in fact died* would be better.

7. THIS ONE, referring to the friend, a man, spoken of above, is the translation required here by the context, even though RWE's text has *questa* for *questi*. RWE either emended his text or failed to notice the difficulty. — OF. In completing one line and beginning another, RWE wrote *of* twice. *on account of* or *for the sake of* would seem to be better here for *per*. — THAT. More strictly, *this*. — SAID. RWE's text does not have *sì li* before *dissi*.

8. HE HAD ENTREATED OF ME is good; but literally, *his request asked of me*. — THEREFORE THEN. At this point RWE's text does not have *poi* (= *then*). But it has *acciò* (= *on this*), which RWE wrongly translated as *then*. Correctly, *Wherefore, thinking on this*.

9. BEWAILED MYSELF was written directly after *lamented*, which was cancelled. But *should lament* would be better. And at this point RWE did not translate *alquanto* (= *somewhat*).

10. THIS FRIEND. RWE did not translate *mio* here (*this my friend*). — APPEARED. Correctly, *it would appear*. See note 5, above.

11. THUS IT WAS is free, but satisfactory. More closely, *I wrote then this sonnet*.

12. WHOM PITY DESIRES. One should read *for* (or *since*) *pity wishes it*. Here *che* is for *chè*. And RWE ignored *il* (T.C. 'l).

14. GO THEIR WAY is correct, but perhaps *issue forth* would be better.

16. WORSE. Here *rei* (= *wicked, or guilty*) means *at fault or defective*. RWE ignored *mi* (= *for or to me*). So *mi...rei* = (*would be*) *at fault for me, debtors to me, or my debtors* (i.e., the eyes would fail to perform their function of weeping). Moreover RWE mistook *Molte fiato più* (= *More often, or Many times more*) as an adverb which made *rei* a comparative, *worse*. — THAN I COULD BEAR. More strictly, *than I should wish*.

17. WEARY is a possible meaning of *lasso*, makes sense here, and agrees with what was written at the beginning of XXXI (Ms. pp. 28cd). Besides, in RWE's text *Lasso* is not set off by punctuation as an exclamation. But to write *Weary* here one would need *Lassi*, to agree with *occhi*. So *Alas!* seems better for RWE's text. (One could, however, take *Lasso* as *weary* and interpret it as referring to Dante, the possessor of the eyes.) — OF. Here *in* would be better after *Alas*. — SO MUCH. Perhaps *in such a way* would be better.

18. CHOAK [*sic*]. *choke* is correct for RWE's text, *affogherieno*. — BY LAMENTING. More strictly, *lamenting her*. RWE did not translate *lei*.

22. NOW. More accurately, *sometimes*.

24. HER. *its* would be clearer.

### XXXIII (xxxiv)

1. THAT. The context shows that here *che* means *who*, as it often does in the V.N. T.C. has *chi*. — THIS will do; but here it means *this man* or *he*, not *this sonnet*. Here *questo* is for *questi*. T.C. has *questi*. — FOR HIM. But *à cui* = *to whom*. — WHO. There is no word in the text for *who*; RWE wrongly supplied it.

2. DESIGNED. The form *intendea* could be first or third person; but here it needs to be *I designed* or *intended*. — TO ASK is wrong; *di mandare* = *to send*. But in RWE's text *di* comes at the end of a line, and there is a dot after *di* which he seems to have mistaken for a hyphen, and which led him to read *dimandare* (= *to ask*). T.C. has *dare*. — Taking *che* as *that*, and *intendea* as third person, RWE should have written *that it was this one to whom he intended to send it*; but this would not be in agreement with *hebbi* and *pensandomi*, and hence would not do. — IT WERE was supplied by RWE, needlessly; but it is all right. — BY. Here *per* seems to mean *for*.

3. NEAR. *closely related* would be a little better. — BELOVED ONE. RWE's text reads *vaga* here (= *charming* or *lovely* [*lady* or *one*]).

5. AND was supplied by RWE; it is unnecessary, but satisfactory. In his text a new sentence begins here.

6. SHOULD NOT READ. Literally, *does not look*. — ATTENTIVELY is good but *subtly* would be a little better, both here and just below. — IT...SPOKEN is good; but literally, *the one and the other may seem spoken* (i.e., *composed*).

7. BY. But here *per* = *for*. Cf. the preceding sentence.

8. WILL SEE is satisfactory; but strictly, *sees*. And here RWE did not translate *bene* (= *well*). — After DIFFERENT PERSONS RWE overlooked translating *parlano in ciò*. His text reads *parlano in ciò, che*.... So the meaning might at first seem to be *different persons are speaking in this, that* (or *for*).... But the reference of *this* (< *ciò*) is not clear. It seems better to emend the punctuation, so as to read *parlano, in ciò che* (= *are speaking, in that*). — After CALL RWE did not translate *costei* (= *this woman, or her*), but after *his lady* he left a blank space for the word. He seems not to have known the word, or to have been confused by the word order *chiama sua donna costei* (= *call her his lady*).

10. THE is satisfactory; but strictly, *this*.

11. IT. Here *l'* seems to mean *them*, although it could be singular or plural. — BEGINS. RWE first wrote *began*, then wrote *ins* upon *an*.

12. HOW OFTEN. More accurately, *However many times*, or *As often as*, or *Whenever*. — ALAS, I REMEMBER. Presumably RWE supplied these words from the poem, given just below, for his text has here only *Quantunque volte &c.* — Eight other words which follow at this point in T.C. are not in RWE's text.

13. After MY FRIEND, RWE first wrote *laments himse*; then he cancelled

this, and wrote after it *and near kinsman of hers, laments himself* — an excellent revision, except that *himself*, although literal, is not needed.

16. THERE IS HEARD is satisfactory; but *there is mingled*, or *gathered together*, would be more exact. Moreover, RWE did not translate the *E* (= *And*) at the beginning of the line (although it is just as well not to translate it); or possibly he perceived that *E* should be *E'*. — IN MY SIGHs. RWE's text gives only *E si raccoglie* &c. here; but the full line is given just below in the poem.

17. DEPLORE. *lament* or *mourn* would be better here for *si rammarichino*; an intransitive verb is needed. — ONE COMPLAINING is good; but literally, *one of whom laments*.

19. HOW OFTEN. See note 12, above.

21. THEREFORE. Here *onde* = *on account of whom*. — The semicolon at the end of the line is from RWE's text.

23. WITHIN. More exactly, *around* or *about*. — THE is literal, but *my* would be better.

25. SINCE. Here *For* would be better.

29. AS GENTLE. RWE took from his text the comma after *gentle* and the word order of this line. But it seems better to ignore the comma, and take both *soave* and *dolce* as modifiers of *riposo*. (This would give *As my gentle and sweet repose*.)

31. SUCH AS DIE is all right; but literally, *whoever dies*.

32. HEARD. *mingled* or *gathered* would be closer. See note 16, above.

33. UNDERTONE OF PITY. *a sound of pity*, i.e., *a sound which would arouse pity*, would be more exact.

35. IT. The reference is to Death. The use of *it* here is inconsistent with the use of *his* two lines below. — TURN. *volser* is preterit tense.

36. SINCE. *Quando* = *When*; and RWE first wrote *When*, but then wrote *Since* through it, choosing the latter word, presumably, to agree with *turn* (present tense) and *was reached* (past tense).

40. BECOMES. But *divenne* is preterit tense. And it would be better to supply the article *a* before *spiritual beauty*. — & GRAND. RWE followed his text exactly here, but [*a*] *great spiritual beauty* would be smoother.

41. THE is literal, but it would be better not to translate the article here. — EXPANDS. *spreads* would be better; and there should be no punctuation at the end of this line (and RWE's text has none).

42. THE was supplied by RWE as an afterthought, and was written in the left margin. Perhaps *A* would be better. *Light*, originally initial in the line, begins with a capital in the MS.

43. &. RWE's text has *e* here.

44. SO GENTLE IT IS. RWE followed his text here, which reads *tanto è gentile*.

#### XXXIV (xxxv)

2. SAT. *was sitting* would be a little better.

3. RECOLLECTING MYSELF. But the meaning is *remembering her*. — DREW. *was drawing* would be a little better.

4. After DRAWING, RWE did not translate *il*, which is for the objective *lo* (= *it*).

5. I is satisfactory; but strictly, the construction is impersonal: *men to whom it was fitting to do honor*. — AND. RWE's text has & here; T.C. has *E'*. — SAW. *were looking at* would be better. — DID. *was doing* would be a little better.

6. THERE. RWE did not translate *gia* (= *already*).
7. HAD BEEN AWARE. The tense is simply past; *was aware* or *became aware* would be better.
8. I...IN ANOTHER PLACE is wrong. *Altri era testè meco* = *Someone was just now with me*. RWE supplied the quotation marks. — &. RWE's text has *e* here. — OF THAT is wrong for *perciò* (= *for that reason*). The Italian word order would give *& therefore I was thinking*.
9. DEPARTING. Strictly, *having departed*. — AND was supplied by RWE, but is good. — I RETURNING. Strictly, *ritornato* = *having returned* (T.C. has *ritornaimi*). RWE supplied *I*, which is good. — OF DRAWING. RWE's text does not have here *figure d'angeli* : *e*. — WHILST I WROUGHT. RWE well supplied *I*, but did not translate *ciò*; and here the imperfect tense would be a little better: *while I was doing that*.
10. THE. Strictly, *a*. — IN RHYME. Here RWE was following his text, which has *in rima* after *parole*.
11. TO HER. RWE's text has *di lei* here. *of her* or *about her* would be better: *for an anniversary poem concerning her*, or *for her anniversary*. — IT. There is no word in the text for *it*, and to supply an object is not necessary. — CAME. The tense is past perfect, *had come*.
12. SONNET. After *sonetto*, there are five words in T.C. which are not in RWE's text (*lo...venuta*). — BEGINNINGS. RWE first started to write another word, wrote two or three letters (*co ?*), smeared them while still wet, and then wrote *beginnings*. — ONE IS. RWE followed his text here, which reads *l'uno è*. After *cominciamenti* (= *beginnings*), T.C. has eleven words (*e però...l'altro*), then the *divisione*, then *Primo cominciamento*.
14. VIRTUE (< *valore*) is good if understood in the sense of *worth* or *excellence*, but RWE did not translate *suo* (= *her*); more closely, *for her virtue*.
17. &c is in RWE's text, — but one time, not twice.
18. THE SECOND IS. RWE's text reads *Il secondo è*.
21. TO THAT DEGREE is wrong. Correctly, *At that moment*. — VIRTUE is good here in the sense of *power* or *influence*.
22. WOULD DRAW. But *trasse* = *drew* (past absolute, indicative). — SEE. But *look at* would be better. — DO. But *facia* is imperfect tense, *was doing*.
23. THE is literal, but *my* would be better. — FEELS. But *sentia* is imperfect tense (= *felt*, or better, *perceived*).
24. THE is literal, but *my* would be better, — DISSOLVED. Here *wasted* or *overcome* would be better.
25. MY was well supplied by RWE. — RWE's text has no punctuation at the end of this line; a period or semicolon is needed.
26. FOR. Here *Perche* means *Wherefore*. — MAY GO. But *s'en partia* = *departed*, *went forth* (imperfect indicative).
27. THEY was inserted above the line. — RWE did not translate *Piangendo*. One should have *Lamenting they issued forth...* (In the preceding line, *sorrowing* or *grieving* could be used instead of *lamenting*.)
29. SAD. To avoid repetition, *sorrowful* or *grievous* might have been used.
30. GO NOT FORTH is wrong; *uscian* is imperfect tense (= *issued*, or *went forth*), and *n'* is not a negative but the adverb *from there*, *thence*. — The comma after *forth* RWE supplied, wrongly.
31. COME. But *venien* = *Came*.
32. THE YEAR IS COMPLETE is satisfactory, but *a year is completed* would be a little better. Literally, *makes the year*; but one would say *makes a year*.

## XXXV (xxxvi)

1. THEN FOR SOME TIME. Here *Poi per alquanto tempo* means rather *Some time afterwards*. — ALTHOUGH. But here *conciò fusse cosa che* = *since, because*.

2. REMAINED is satisfactory; but *stood*, or simply *was*, would be a little better here. — PAINFUL THOUGHTS SO. *painful thoughts so great or such painful thoughts* would be smoother.

3. ABROAD. *outwardly* would be better. — FRIGHT. *terrible distress* would be better.

4. BECOMING. RWE first wrote *recovering*, then wrote *becom* through *recover* — a good revision. — STATE. More specifically, *troubled appearance*. — OTHERS. Here *anyone* would be better for *altri*.

5. THAT. RWE's text has *che* here. — LADY. After *donna* there are six words (*giovane . . . quale*) in T.C. which are not in RWE's text. — LOOKED. *was looking* would be a little better. — After PITEOUSLY, RWE did not translate *quanto alla vista* (= *so far as it appeared, or judging by the appearance*), but the phrase is scarcely needed.

7. SO MUCH THE MORE. Strictly, *more soon*, or *the sooner*. — THEY LAMENT. More exactly, *they are moved to weep*. — AS. *as if* or *almost as if* would be better.

8. OF is literal, but *on* would be more idiomatic. — The comma after THEMSELVES was RWE's emendation, and good; his text wrongly has a period here, followed by a capital letter. — PERCEIVED. Here *felt* would be better.

9. YET. Here *però* = *therefore*. — VILE. Here *wretched* or *abject* would be better. — FROM. More exactly, *from before*.

10. THAT. Strictly, *this*. — After SAID, RWE did not translate *poi* (= *then*).

11. PIOUS. Here *pietosa* = *piteous, compassionate*. — THEN. Here *therefore* would be better. — Before *then*, RWE did not translate *e* (= *and*), but he hardly needed to.

12. I COMPRISED. But *conchiudessi* = *I should comprise*.

13. AND I BEGAN is exact for RWE's text: *& cominciai*.

15. FIGURE. Here *face* would be better.

16. SAW. *looked at* or *gazed upon* would be more exact. — DEEDS. Here *actions, gestures, bearing or appearance* would be better. — FORM. Here *attitude or posture* would be better.

17. I SHOWED is good here for *io facia* (= *I made or did*).

18. WAS . . . AWARE. *became aware* or *perceived* would be a little better. — CONTEMPLATED. *were contemplating* or *were thinking on* would be a little better.

19. QUALITY. *condition or nature* would be a little better. — DARK. Perhaps *somber* or *gloomy* would be a little better.

21. VILENESS. *wretchedness* or *cowardice* would be better. — YOUR, which RWE supplied, is wrong; *ne gli occhi* (literally, *in the eyes*) here means *in my eyes*.

23. THE TEARS is literal; but just *tears* would be a little better. — STARTED. *were starting* would be better.

24. WERE MOVED is correct for RWE's text: *eran sommosse*. — SIGHT OF YOU. RWE first wrote *your sight*, then cancelled *your* and wrote *of you* after *sight*.

26. BLESSED. But *Ben* = *surely, indeed*. — IN. *with* would be better for *con*. — And here it would be better not to follow the Italian word order exactly. (*Surely with that lady is that Love/Which . . .*).

27. WEEP is satisfactory; but strictly, *to go weeping*.

## XXXVI (xxxvii)

1. WHENEVER. But *là dovunque* = *wherever*. — SHE MADE A PITEOUS FACE & OF A PALE COLOR is nearly literal, and satisfactory, but a little awkward; *she became compassionate in her look, and grew pale*.

4. RELIEVE was written over *suppress*, which was cancelled — a good revision.

6. TO HAVE DRAWN. One should have *to draw*. — BY THE SIGHT OF HER. More simply, *by her look*. — THEN. *therefore* would be better.

7. TO SAY and SPEAKING and SAID are literal; but *to compose* and *addressing* and *wrote* would be clearer.

10. HAVE... TAKEN. Strictly, past absolute tense (*Never took possession of*).

11. THE LADY. *the* was supplied; *a*, or no article at all, would be better. — There follows here a blank space of about  $\frac{1}{2}$  page in the MS. The other 11  $\frac{1}{2}$  lines of the sonnet were not translated, but why they were not is not clear. Line three of the sonnet comes at the bottom of a page (p. 61) in his text, and he might have laid down his pen for a while at this point; but we should expect him, when he resumed the work, to finish the sonnet. The rest of the poem, translated, goes as follows:

through often beholding

Gentle eyes and<sup>1</sup> sad laments,  
As [they take] yours whenever before you  
You see my sorrowing face;  
So that through you a thing<sup>2</sup> comes to my mind  
Such that I greatly fear lest my heart should break.  
I cannot restrain my wasted eyes  
So that they look not at you many<sup>3</sup> times,  
Because of [the] desire to weep that they have [;]<sup>4</sup>  
And you increase so their desire  
That by the longing they are all consumed;  
But they do not know how to weep before you.

(<sup>1</sup> RWE's text has *e*; T.C., *o*. — <sup>2</sup> RWE's text misprints *cosa* as *cose*. —

<sup>3</sup> RWE's text has *molte*; T.C., *spesse*. — <sup>4</sup> RWE's text has no punctuation here.)

## XXXVII (xxxviii)

1. SO FAR. Perhaps *to such a point* would be a little better.

2. TO SEE. *in seeing* would be a little better. — IN MY HEART, which is correct, was written through *many times*; for a moment RWE forgot that he had already translated *molte volte* as *often*. Both here and in the next phrase, RWE did not translate *ne* (= *about it, therefor*), but he scarcely needed to.

3. & MANY. RWE's text has & here; T.C., *Onde*.

4. VANITY is literal; but probably *inconstancy* would be better here. — I HAVE ACCUSTOMED YOU is wrong. RWE's text has *voi solevi*, which, although it is an unusual combination of a plural subject and singular verb, clearly means *you were accustomed*. (T.C. has *voi solavate*.) RWE probably was thinking of the ending for the first person, singular, perfect of some Latin verbs.

5. TO CAUSE. RWE first wrote *to weep*; but immediately noting that he had overlooked *far*, he cancelled *weep*, and went on, correctly.

6. BELIE. *forget* would be better. — FOR. *because of* would be better. — LOOKED. *mira* is present tense.

7. BUT was supplied, but is satisfactory. — WOULD NOT HAVE LOOKED is wrong in tense and mood; one needs *looks not*. — HAD... OF is confused; yet, ex-

cept for the tense, is not far from the right meaning. Correctly, *except in so far as it weighs upon her concerning* (i.e., *except in so far as she grieves for*).

8. WERE. *solete* is present tense (*for whom you are wont to weep*).

9. INASMUCH AS. But *quanto* = *as much as*. — CAUSE. Here *fate* = *do*. (*But as much as you can, do*). — THAT. Here *che* = *for*; but the absence of the accent, and of a comma before *che*, was confusing. — I REMIND. RWE's text reads *rammenterò*, which is future tense (*I shall remind*). — After REMIND YOU OF HER, RWE did not translate *molto* (= *much*, i.e., *very often*). His text does not have *pur* or *spesso* here.

10. THAT. Again *che* = *for*. — YOUR TEARS SHALL BE RESTRAINED is confused: *dovrebbero* = *should* or *ought*, not *shall*; and *esser'* *restate* = *to have ceased*. One needs here *ought your tears to have stopped*.

11. MYSELF. More strictly, *within myself*. — & THE, an afterthought, was written in the margin, as a translation of *e li*. But *e* = some such word as *then*, or is to be ignored; and *li* may or may not be translated: *the most heavy and painful sighs*, or *sighs very deep and full of anguish, assailed me*. — At the end of this clause a period would be better, but RWE's text has only a comma.

12. TO THE. RWE's text does not have *E* before *accid che*.

13. After REMAIN RWE did not translate *saputa* (= *known*).

14. I SAID THUS is exact for RWE's text.

18. WONDER. RWE's text reads *meravigliar*.

19. SEE. The verb is past absolute (*you saw*).

21. SUCH A FELON. *such a faithless one* or *so faithless* would be better.

22. DISTURB YOU. Correctly, *disturb for you*, or *take away from you*. — WITH is wrong; there is no word in the text for it. — And RWE did not translate the last part of *ven* (= *of it* or *to it*). The line means *That I did not destroy for you all reason of it*, (i.e., of forgetfulness); or *disturb in you every impulse to it*, or *take away from you all occasion of it*.

24. VANITY is literal, but *inconstancy* or *lightness* would be a little better.

25. VEHEMENTLY is all right, but *greatly* or *sorely* would seem more natural here.

26. THE LADY. Strictly, *a lady*. — BEHOLDS, in the sense of *gazes upon*.

27. UNTIL is satisfactory; but literally, *except through*.

28. OUR. RWE's text reads *nostra*.

### XXXVIII (xxxix)

1. I RECOVERED is literal for *Ricoverai*, but this reading of the text seems not very satisfactory. Perhaps *I saw again* would be a better rendering. — THEN. RWE's text has *adunque* here. — THIS. RWE's text has *questa* here.

3. WHO HAS. RWE's text has *che è* here.

5. THE. Here the article *'l* = *my*.

6. IN is literal, but *to* would be more idiomatic: *consented to it*, i.e., to the amorous thought. — *so. to that* would be better for *ciò*. — RWE's text does not have *e* (= &) after *ciò*.

7. IT, supplied by RWE, is not needed. — AS. *as if* would be better. — AH. RWE's text has *Deh*.

8. SO VILE MODE is literal, but *so vile a mode* or *such a base manner* would be smoother. — THINK OTHERWISE. *think on anything else* would be better for *altro pensare*. RWE's text does not have *quasi* here.

9. I SAID TO MYSELF. But *diceami* = (*it*) *said to me*.



11. ONE BREATHING is literal; but here *uno spiramento* = *an inspiration*. RWE's text does not have *d' Amore* here.

12. MAY BRING. But *reca* is pres. indic. (= *brings*). — FORWARD will do, but perhaps *before us* would be a little better for *ne ... dinanzi*. — IS MOVED BY SO GENTLE A PARTY. Although *da* and *parte* sometimes mean *by* and *party* respectively, the phrase here seems to mean *comes from so gentle a place*.

13. AS. RWE's text reads *come*. — THIS is all right; but literally, *the*. — HAS is correct. RWE's text has *sè* for *si è* or *s' è*, but RWE made the necessary emendation. — SO PITYING. RWE did not translate *ci* (= *to us*).

14. YET WOULD NOT SAY ANY WORDS. But *volli* = *I wished* (pret. indic.); and *ne* is not a negative, but means *of it*. Hence, *I wished further to say some words about it*.

15. CONQUERED THOSE. But *coloro* (= *those*) is subject of the verb *vinceano* (= *won or conquered in*), and *the battle* is object.

17. WHICH BEGINS. RWE followed his text exactly here.

18. GENTLE. An article *a* needs to be supplied before *Gentle*.

20. SOFTLY is satisfactory, but perhaps *sweetly* would be better here.

21. HIM is correct for *lui*, although one might more consistently write *it* here. However, in the next line we have *who* (which is correct for *chi*); then in the next line *who* (< *che*). All of these pronouns refer to *thought* (< *pensiero*).

22. HEART. RWE first wrote *heart* with a small *h*, then wrote *H* through it.

24. AND IS ITS VIRTUE follows the Italian word order too closely and is too literal. *And whose virtue is* would be better.

25. IT, which is supplied, should be taken as referring to *the thought* (cf. the prose account, just above). — WILL SUFFER. Strictly, the verb is present, *suffers*. — ABIDE. RWE did not translate *con noi* (= *with us*).

28. FORTH TO is satisfactory, but *before* seems a little better.

30. IS MOVED BY. RWE's text has *Mosso è da* here. *Comes from* or *Springs from* would seem to be better. — THIS is all right; but strictly, *that*.

31. SO CONCERNED HERSELF IN. Here *so* was supplied needlessly, and *about* would be more idiomatic than *in* — hence, *concerned herself about*. But one might prefer *was concerned about* or *was disturbed by*.

32. AND I CALL . . . All of this paragraph is a translation of material which in RWE's text follows the sonnet *Gentil pensiero*; in T.C. this material precedes the sonnet. — THAT was written above *it*, which was cancelled. Either is satisfactory for *lo* (RWE's text reads *E lo dico*). — SPEAKS. RWE's text reads *ragiona*, present tense. — WHICH. RWE's text reads *che*. It would be better to take *che* as *chè* (*for . . . it was*, etc.).

33. PARTIES. RWE's text reads simply *parti* (T.C. *due parti*). Here, and just below, *parts* and *part* would be better than *parties* and *party*.

34. IN TWO. RWE's text has *in due* here.

35. SOUL. The capital *S* was written through a small *s*.

36. SPEAK AS. Here *speak as if* or *tell how* would be a little better. — FIT. One would prefer *fitting*.

38. IT IS TRUE . . . After the period RWE wrote *it* with a small letter; so the *i* has been capitalized editorially. A new sentence is good here. But there was only a comma followed by *vero è . . .* in his text at this point; hence RWE's small letter.

39. PARTY. See note 33, above.

41. ALSO. Here RWE's text misprints *anche* as *ancho*. — DESIGN here is



used in the sense of *intend* or *mean*. — I HAD. RWE did not translate *ancora* (= *still*).

42. THAT ... OF MINE is satisfactory; but simply *my most gentle Lady* would be better.

43. THOUGH. RWE, following his text, began a new sentence here; but he forgot to write the period after *one*. — FOR THIS. RWE did not translate *già* (= *already*). — TO ME. RWE's text has *mi*.

## XXXIX (xl)

1. AROSE. *there arose* would be a little better. — AS IT WERE IN. Here *almost at or about* would be better.

2. IMAGINATION is literal, and is used in the sense of *vision*. — THAT is literal, but weak. RWE's text has *che*, which may be taken as *chè* (= *for*), or as *in which*, or as *such that* or *so that*. — I THOUGHT I SAW. More exactly, *meseemed to see*, or *it seemed to me that I saw*. — ONLY is good; perhaps *extraordinary* would be better. RWE's text has *unica* here.

3. BLOODRED — i.e., *crimson*.

4. SEEMED. RWE did not translate *mi* (= *to me*). — OF THE SAME AGE AS WHEN is good for *in simile età, à quella in che*; more closely, *of an age like to that in which*.

5. RECOLLECTING HER. RWE's text has *ne* instead of *di lei*.

6. ITSELF. The *-si* of *pentirsi* does not need to be translated. — TO WHICH. Here *by which* would be better. RWE's text has *al quale*.

7. IT HAD BEEN ... ABANDONED will do; but more exactly, (*by which*) *it had allowed itself ... to be possessed*.

8. MISCHIEVOUS. RWE did not translate *cotal* (= *so*), but he scarcely needed to.

9. TURNED THEMSELVES is correct for RWE's text, which has *si volsero*; T.C., *si si rivolsero*. — ALL would come more naturally before *my*; but in RWE's text *tutti* follows *li miei pensamenti*, and RWE here followed too closely the word order he found.

10. TO THINK SO. RWE's text does not have *di lei* (= *of her*) here.

11. THE SPIRITS. RWE's text reads *li spiriti*, which might mean *my spirits* (i.e., *my appearance and mood*), or *my breaths* (i.e., *sighs*). — AS IT WERE. Here *almost* would be better for *quasi*.

12. WAS THOUGHT is good, but here *was being thought* would be a little better (more literally, *was being spoken*). — THE HEART is literal, but *my heart* would be a little better.

13. HONOUR. RWE's text has *l' honore* here. — THIS. Strictly, *quella* = *that*. — SHE HAD PARTED is good, although strictly the verb is preterit (*she departed*).

15. AND THERE WHERE I WAS. In RWE's text *e là dove io era* is preceded and followed by a comma; hence it is not clear whether the phrase is to go with what precedes or what follows. RWE seems to have chosen the latter interpretation and should have put some punctuation before *and*. Had he chosen the former interpretation, he should have translated *là dove* simply as *where*, and put some punctuation after *was*.

16. IN A MANNER THAT. *in such a manner that*, or *so that*, would be better. — TO BE was supplied, but is good.

19. WAS WONT. The verb is present tense (= *is wont*). — FOR. Here *on account of* or *through* would be better for *per*. — WITNESS is wrong. RWE's

text reads *martire*, which here means *torment, anguish, suffering*. — TO OTHERS is wrong. RWE first wrote *which*, then cancelled it, and wrote *to others* after the cancelled word. But *che altri riceva* = *which someone receives*.

20. SEEMED. But *appare* is present tense. — so. RWE's text begins a new sentence here.

21. PERSON is literal, but here the meaning is *lady*. — LOOKED is satisfactory, but *might look* or *should look* would be a little better. — IN A MANNER. More closely, *so that she might (draw)*, or *in such a manner as to be able (to draw)*.

22. AN UNDERSTANDING is satisfactory; but more closely, *a like intention*. — WILLING. RWE first wrote *seeing*, then noticed his error, cancelled it, and wrote *willing* immediately after it.

23. WICKED. It would be better to supply the article *a*. — After SO THAT RWE first wrote *no doubt*; but he immediately saw his error, cancelled *no doubt*, and proceeded correctly.

26. STATE OF MIND. Here *ragione* = *explanation* or *discourse*.

28. THE HEART is correct, but *my heart* would be a little better here. So, in the next line, *My eyes*.

30. THE PERSON. RWE supplied the article. It would be better to take *persona* as *any person* or *anyone* — i.e., *any lady*. — LOOKS is satisfactory; but more strictly, *may look* or *might look*.

34. MARTYRS. But here *martiri* = *sufferings*.

35. &. RWE correctly emended his text, which reads *è* here. — CAST OUT. Here *utter* would be better.

36. BITTER. *full of anguish* would be better.

37. AND SO SUFFERS is inaccurate; *si glie'n duole* = *it grieves him so*.

38. IN THESE DOLOROUS EYES is confused: *gli dolorosi* (= *the sorrowing ones*, i.e., the thoughts and sighs) repeats the subject *gli* (T.C., *elli*) = *they*. And *in sè* (T.C., *in lor*) = *in them* or *in themselves*. RWE tried to follow the Italian word order too closely, and he failed to translate *sè*. One should have *Because they, the sorrowing ones, have written in them*....

40. The comma after *words* should not have been written; there is no punctuation here in RWE's text, and the meaning requires none.

41. I SAID, ALAS!.... This sentence precedes the sonnet in T.C.

#### XL (xli)

1. THAT. Here *when* would be better for *che*.

2. CAME. *va* (= *go*) is present tense. — THE EXAMPLE. Here *a copy* or *a likeness* would be better for *esempio*.

3. FIGURE. Here *figura* = *face*. And *la qual* (= *which*), which follows *figura*, RWE did not translate. — GLORIOUSLY is good; but here *in glory* would probably be better (... *face which my lady beholds in glory*).

4. BY A ROAD is satisfactory, but *along a street* would be a little better. — AS IT WERE THE MIDST is satisfactory, but *almost in the middle* would be a little better.

5. AND THEY WENT is exact for RWE's text, & *andavano*.

6. THEN. More strictly, *Wherefore*.

7. TO COME. RWE, following his text closely, first wrote *from* after *to me*; then he cancelled *from*, and wrote *to come from* immediately after the cancelled word (*to come* was supplied, but is good). — DISTANT PARTS. RWE first wrote

*a distant*; but then, deciding to translate *parte* as *parts* (instead of with a word in the singular, like *place* or *region*), he cancelled *a*.

10. THOSE. Strictly, *these*. — THEY. RWE first wrote *that they*... (his text has *che egli... pensano*); but seeing that *that* did not make sense, he just cancelled it. T.C. has *chè* (= *for*), and no subject pronoun (the subject is clear from the verb anyway). Here *egli* = *elli* = *essi*. Seven lines below, RWE's text has *essi uscissero*.

12. THE. The article had to be supplied; *a* would be better.

13. THIS is good, although *la* = *the*. — PAINFUL. *grieving* or *sad* would be a little better.

14. I... WEEP. RWE did not translate *pur* (= *indeed*, or *too*).

15. GO FORTH. More strictly, *went forth* or *should depart*; the verb is past subjunctive. — OF. Here *from* would be better.

16. THEN. More strictly, *Wherefore*.

19. I SAID THIS SONNET. In RWE's text the sonnet follows immediately. Some fifteen lines which appear before the sonnet in T.C. come after the sonnet in RWE's text.

21. THINGS... ARE is good, although strictly *cosa... è* = *a thing... is*.

23. SHOW. RWE did not translate *ne* (= *to us*), but it was hardly necessary to do so. — RWE ignored the question mark which his text has at the end of this fourth line of the sonnet, and translated as though this line were parenthetical; the result is good.

24. Since *Che* of line 5 of this sonnet was taken as *That*, one expects a comma at the end of lines 3 and 4, and a question mark at the end of line 8. But RWE's text has no punctuation at the end of line 3, a question mark at the end of line 4 and line 6, and a colon at the end of line 8.

25. MOURNING was written above *grieving*, which was cancelled.

28. WILL STAY & HEAR is a little free; more strictly, *stayed through wishing to hear* (RWE's text has *restaste*).

30. SHALL GO FORTH agrees with *will stay*, just above; but more strictly, *would go forth* (RWE's text has *uscireste*). — RWE did not translate *poi* (= *then*, *afterwards*), although he hardly needed to. — OF IT. *from it* (i.e., from the above-mentioned city) would be better.

32. MAN. Here *a man*, or *one*, would be a little better.

35. IN THE ONE is good, although *in the liberal* [sense] would be more literal. And so, just below, *in the other* is good for *In modo stretto* (= *In the strict sense*).

36. GOES is satisfactory; but strictly, *è* = *is*. — ONE IS NOT is good; but more closely, *one is not understood to be*, or *one is not called*.

37. UNLESS HE is good; but more closely, *except him who*.

38. THERE ARE MOREOVER.... The translation of this sentence is good; but more closely, *And therefore it is to be known that the people who journey for the worship of the Most High are properly named in three ways*. — At the end of the sentence RWE left out the period (his text has one), but he capitalized the next word, *They*.

40. WHO is satisfactory, but a little free; more strictly, *inasmuch as they*. — BEYOND. RWE first wrote *b*, then stopped and wrote *over* through the *b*, then wrote *beyond* above *over*, which he cancelled. *beyond sea* is literal, but *beyond the sea* would be a little better. — FETCH HOME. But *bring back*, or *bring home* would be better for *recano*. Interestingly, *fetch* is written through *br*; RWE started to write *bring*.

41. PALMS, here in the sense of *palm branches*, is good, although literally

*la palma* is singular. — AS MANY AS. Cf. note on *who*, above. — HOUSE is literal, but *sanctuary* would be better here. — GALIZIA = *Galiccia*. RWE kept the spelling of his text.

42. SEPULHRE is RWE's spelling, a slip of the pen. — THAN OF is literal, but we need *than* [*was that*] *of*.

43. AS MANY AS. See note 41, above.

#### XLI (xlii)

1. SENT. RWE's text has *mandorono* for *mandarono*, but RWE got the right meaning. — PRAYING ME. RWE's text has *mi* after *pregando*.

2. AND is free, but satisfactory; strictly, *ond'* = *wherefore*.

3. THESE was supplied by RWE, but is all right; strictly, one has only *send to them*. The supplied word was inserted above the line, apparently as an after-thought.

5. STATE is literal, but *condition* would be a little better word here.

6. IN COMPANY is satisfactory; but strictly, *accompanied*. — PRECEDING. RWE did not translate *sonetto* here; possibly he felt it unnecessary to do so. Literally, *the preceding sonnet*.

7. &c is in RWE's text. — IS is free, but satisfactory; RWE's text reads *dice* (= *says*); T.C., *comincia*.

8. THE HOPE. But *la spera* = *the sphere*. — GOES LARGEST. Here *circles widest* or *has the largest orbit* would be better.

9. COMES. *goes out* or *issues* would be a little better. — At the end of the line RWE would have done better to keep the colon of his text.

10. NEW TIDINGS. Here *Intelligenza nova* = *A new intellectual power, or understanding*. — PLACED. But *mette* is present tense. — THEN DRAWS UP AGAIN. But *pur sù lo tira* = *ever draws it* (i.e., the sigh) *upward*. Curiously, RWE wrote out two lines as one long one; the third line should end with *Love*.

11. HE...HE. Perhaps *it* would be better for *the sigh* (or *thought*, — cf. the prose explanation in T.C.), of the preceding lines. — IS COME is all right, but *has come* (or *reached*, or *arrived*) would be more usual. — WOULD BE is good; literally, *'l desira* = *it desires*, and one may supply (*to*) *be*.

12. HE. See the preceding note.

13. BY. Here *per* = *for*, *on account of*.

14. BEHOLDS. Here *gazes upon* would be better.

15. SEES. It would be better to express the subject, *it* (or following RWE's practice here, *he*). — HE TELLS ME is possible and makes good sense; but the meaning seems rather to be *he*, or *it* (i.e., the pilgrim spirit), *repeats it to me*. RWE's text reads *il mi ridice*.

16. HIM, referring to the pilgrim soul (= the sigh or thought), is possible, but here *lo* seems rather to mean *it*, the thing reported (cf., in T.C., the *divisione* — which, of course, RWE's text did not contain). — SUBTILLY is RWE's spelling.

17. THAT HE. Here *che* is a relative, not a conjunction, and is the subject of *fa* (= *makes*); so the word *he* should not be here. — IT, the object, refers to *the pilgrim soul*; hence, to be consistent, RWE should have written *him*.

20. HIM is possible; but here, again, *lo* may mean *it*, the thing communicated. — o was supplied by RWE, and *mie* (= *my*) was not translated, but the translation here is satisfactory.

## XLII (xlili)

1. APPEARED. Here *there appeared* would be better.
2. MADE. RWE's text has *fecion* for *fecero* (T.C.), but RWE got the right meaning.
3. I COULD. RWE's text has a pleonastic *non* here which RWE rightly ignored.
4. STUDY is good, but should be understood here in the sense of *apply myself*.
7. ONE was added in the margin. At first RWE inadvertently omitted *one*, or translated *alcuna* simply as *any*. The revision *any one* is good; but since *alcuna* is feminine, and since Dante was writing here of Beatrice, *any woman* would be better. — LORD is correct; but RWE's text has *Siri* where we expect *Sire*. Cf. notes, VI, 5, and XIX, 26.
8. IF IT BE POSSIBLE, MAY GO. But *se ne possa gire* means *may go*; the words *if it be possible* do not belong here. RWE seems not to have understood the construction, although he got fairly close to the meaning. — THE GLORY OF HIM. Here RWE was following exactly his text, which omits from the final sentence sixteen words which are in T.C. (*de la sua donna . . . ne la faccia*).
10. END OF THE NEW LIFE. RWE's text has at the end of it the phrase *Il Fine Della Vita Nvova*.











## Date Due

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